Kine WEEKLY

ONE BIG UNION

See pages 3 & 5

THE SUREST SOURCE OF SUPPLY!

Make certain of getting your share of the season's biggest money catch!

Your M-G-M salesman is bristling with box-office bait! For instance.....

"RANDOM HARVEST"

"WHITE CARGO"

"JOURNEY FOR MARGARET"

"FOR ME AND MY GAL"

"A YANK AT ETON"

"SOMEWHERE I'LL FIND YOU"

.....and many, many more!

GLAD YEARS

INTO THE LIGHT with 20th.

Box-Office Sunshine!

20th CENTURY FOX

Leading the Industry

★ EXTRA! See Pages 8-9 and

Kinematograph WEEKLY

No. 1,866. Thursday, January 21, 1943. Vol. 311

"IN FEARLESSNESS, IN FAIRNESS, IN HONOUR, ALWAYS TO MIRROR THE LIVING WORLD SO THAT TRUTH MAY SHINE FORTH CLEANLY, CLEARLY, UPON BRITISH SCREENS"

MAKING HISTORY TWICE A WEEK

BRITISH PARAMOUNT NEWS

GROWTH OF N.A.T.K.E.

The Industry's Strongest Trade Union

PROJECTIONISTS AS MEMBERS OF CRAFT ASSOCIATION

WITH the formation of the Kinema Projectionists' and Engineers' Association, the N.A.T.K.E., with its comprehensive coverage, becomes the strongest Trade Union in the Industry.

The total membership, which embraces virtually every department of film trade activity includes a high percentage of employees, of whom some 3,000 are concerned in the latest agreement.

The ability of the Union to represent effectively the interests of its composite membership is equally shown with its negotiations, alongside other Unions, with the Film Producers' Association, the difficulties with whom, incidentally, look like being satisfactorily ironed out, as with its more important contacts with the C.E.A. and in a lesser degree with the K.R.S.

The transformation of the Trade from a loosely knit association of individualistic concerns has been the most significant development of recent years.

Unity of purpose in facing up to war time conditions has necessarily increased the scope and influence of the employers associations, which have been further strengthened by the changed financial set-ups of the circuits.

A parallel course of action has been followed by the workers in the Industry during the six years since Ralph Bromhead told the C.E.A. Summer Conference at Harrogate, "I think the time is overdue when the Trade ought to recognise ungrudgingly Trade Unions."

From a sectional union catering for the theatre employees, the N.A.T.K.E., through its general

Continued on page 33

N.A.T.K.E. BONUS DEMAND DISCUSSIONS

The demand for a new cost-of-living bonus settlement submitted to the C.E.A. last week is to be discussed between the General Purposes Committee and Tom O'Brien, General Secretary, N.A.T.K.E., at Liverpool next month.

The meeting will take place on Tuesday, February 9, when views will be exchanged and any recommendation made will be submitted to the C.E.A. General Council on the following day.

The terms of the N.A.T.K.E. demand which were set out in last week's KINE. substitute a flat rate method of computation for the present percentage method.

A considerable body of opinion among exhibitors is hostile to the changes proposed on behalf of the Union.

Max Milder, managing director of Warner Bros., who is now on a trip to the States, has arrived in Hollywood for consultations with Jack L. Warner.

Bradford Council has approved Sunday opening, the Town Clerk ruling that a restriction prohibiting the attendance of children under seventeen could not be imposed.

M-G-M current financial statement reports the company's profits for 1942 are $12,133,294, an increase of $1,000,000 over 1941.

SERVICE MEN ON CIVIL JOBS

R. Sorensen, M.P., has agreed to lead a deputation from the Film Industry Employees' Council to Arthur Henderson, Joint Parliamentary Secretary to the War Office, on the question of the employment of service film technical personnel on commercial productions. It is anticipated he will ask for the deputation to be received soon after the House of Commons resumes its sittings.

The following officers have been elected for the Council:—President, T. O'Brien (N.A.T.K.E.), Vice-President, P. Fawcett Barry (F.A.A.); Secretary, George H. Elvin (A.C.T.); Treasurer, H. Ratcliffe (Musicians' Union).

MALICIOUS DAMAGE IN KINEMAS

Stockport Action

OWING to the damage and disfigurement of equipment in kinemas, Stockport Exhibitors' Association contemplate taking co-operative action to track down the delinquents, who are believed to be young people.

E. J. WRIGHT, the chairman, said that action would have to be taken to stop the disfigurement of walls and the damage to furnishings and effects. He suggested that the 20 kinemas in the town should co-operate in the issue of public notices inviting the aid of the public to help to track down those who were interfering with the comfort of theatres and their patrons. Personally, he was prepared to offer a reward for information that would lead to the conviction of offenders.

The subject will be discussed further at the February meeting of the Association.

L. AND H.C. ANNUAL MEETING

On Tuesday Next

The annual meeting of the London and Home Counties branch C.E.A. will take place on Tuesday next, January 26, at Victory House, Leicester Square, at 11 a.m.

Major Gale will succeed A. W. Green as chairman, and Cecil Bernstein will be nominated to the vice-chair.

FREEDOM FOR NEWSREELS

The advisability of perpetuating the rota system in respect of newsreel pictures of the war is to be raised in the House of Commons.

Sir Herbert Williams has given notice to ask the Minister of Information:

"If he will reconsider the present arrangements in connection with the recording of news pictures relating to the war, having regard to the fact that the present rota system much restricts the variety of the newsreel pictures that can be shown in public; and will he accordingly grant to newsreel companies the same amount of freedom as that which is enjoyed by the newspapers?

Unique Form of Seat Booking

LIVERPOOL QUEUES DONE AWAY WITH

AN ingenious and successful method of eliminating the queue nuisance and easing the work of the cashier when a big attraction is being screened was successfully adopted by R. F. Scott, of Liverpool, who by a unique system of "block booking" disposed of 20,000 seats for "Gone With the Wind" to ten buyers.

Realising that people nowadays have little time to waste in queues, Mr. Scott, who was showing "G. W. T. W." for an eight weeks' run at the Forum, offered "Special booking arrangements" for works parties. Inquirers were asked to provide lists giving prospective patrons, the price and the performance desired.

The result exceeded expectations, one man bought 3,140 seats, another 2,980; in all some ten persons booked about 20,000 seats. The capacity of the Forum is 2,000.

The method of booking was this (remember that the original booking was for four weeks):—In the circle waiting-room were placed seven tables each identified with the day of the week. Callers therefore sorted themselves out and went straight to the table from which they could get tickets. Here were assembled the tickets for all weeks. In the cheaper categories of seats

Continued on page 33

If it's News it's on BRITISH MOVIETONE

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ORGANISATION

FORWARD-THINKING men in the Industry, who can read the signs of the times, will hear news of the labour consolidation with a feeling far removed from the suspicion of the old days—not so far behind us. The present attitude is, in fact, one of welcome, for it is appreciated that the employees are, like the whole of the business, taking part in a general social advance.

Capital and labour as a phrase used to typify either a constant battle or a visionary's impossible hope of unity. To-day we know more about natural developments as they affect the various component parts of civilised life, and we realise that it is impossible to handle the big problems of labour—of which wages and working conditions are only part—without a high degree of organisation on both sides.

On the side of the employers we have witnessed a steady growth of the community of interest idea. This development has aroused just as much suspicion and passive hostility amongst the workers as in the old days their own unionisation aroused in the proprietorial classes.

We are all better educated to-day. We know that a big army is more easily manœuvred than a big mob, and is infinitely more effective in accomplishing the work for which it is enrolled. In just the same way as a strong C.E.A. can achieve progress to the general advantage of the Industry, people have learned that a strong union of the workers has reduced chaos into order, and its sense of responsibility has advanced with its growing power.

The new strength of the N.A.T.K.E. is not merely an aggregation of membership; it is a sign that we are moving ahead on lines parallel with modern ideas in every industry in the land.

Long Shots

C.E.A. annual meetings entice officers of the Association away whenever circumstances permit in order that they may lend the prestige of their high office to these provincial occasions. President Speakman and General Secretary Fuller were at Birmingham last Friday, and yesterday W. R. visited Brighton for the Sussex annual meeting.

ALSO a visitor to Brighton is Arthur S. Moss, who was down to propose the toast of the local licensing authority. This promised to provide A. S. with a subject to which he could lend a caustic tongue, if not in criticism of Brighton—at least of some other licensing authorities before whom he has set out the exhibitors' case.

PRESIDENT SPEAKMAN has Belfast on his itinerary next Wednesday, and following that is going on to Dublin to meet the Eire exhibitors there. W. J. has done very well during his year of office, despite railways restrictions. He seems always to have been turning up in unexpected places and winning friends by his geniality and dry humour.

BIRMINGHAM'S annual meeting is a reminder that the Midland city is seldom out of the picture very long. It has the ability to produce important personalities, and with Lt.-Col. Lewis only on the eve of stepping down from immediate past-president, Capt. Clift comes forward as an important nomination for the vice-presidency.

ANOTHER pleasing feature is that for the third year C. H. Russ remains as branch chairman. It is a matter for congratulation that the many independent members of the branch are ready to support a circuit man so enthusiastically, and a tribute to Mr. Russ that he has won such a wide measure of confidence.

WHEN E. C. Clayton was elected chairman at the annual meeting of the Sheffield branch of the C.E.A. on Friday he celebrated the occasion with a really stirring address. He is a foundation member of the Sheffield branch, has been in the business for nearly 40 years, and in his early days showed as many as eight items in 20 minutes. Now he is managing director of Heeley Amalgamated Cinemas which owns half-a-dozen houses in Sheffield and district, and he is also interested in kinemas in the Isle of Man and other parts of the country.

DOWN in South Wales A. B. Watts has a silver jubilee to celebrate, that of his twenty-five years' occupancy of the treasurership of the branch. He has seen South Wales in and out of the doldrums during that period, and no one is better qualified than a treasurer to appreciate changes in economic circumstances.

AND, speaking of silver jubilees, the KINE. has one to record. David Ballantyne, our Edinburgh correspondent, this year celebrates his twenty-fifth year of unbroken association with the paper. And there are other correspondents only a year or two behind.

SELLING kinema seats in blocks of three thousand at a time is an achievement which calls for special mention. As will be seen from the story on another page, R. F. Scott, of the Forum, Liverpool, achieved this by a very simple method, which, nevertheless, gave effect to an inspiration of genius. Purchases of this magnitude even for a 2,000-seat kinema are remarkable.

R. F. pays tribute to his staff for their co-operation, and especially to his assistant, Miss Jessica Downes, who helped him in all his arrangements with skill and understanding. Another enthusiastic helper was J. A. Y. Whetter, M-G-M branch manager in Liverpool.

THERE was a very pleasing little function in Arthur Moss's office in Golden Square last Friday, when he was made the recipient of handsome gifts presented on behalf of the supervisors, managers and engineers of the A.B.C. circuit.

CHIEF among the gifts in value were a solid silver cigarette cabinet and a solid silver inkstand, but more prized by the A.B.C. ex-general manager even than these was an engrossed testimonial bearing a tribute and the names of 400 kinema managers who had contributed to it.

IN addition to this mark of esteem, Arthur Moss has received sheaves of personal letters expressing regret at his resignation, and couched in terms of warm appreciation of the friendly relationship between him and those whom he has controlled.

ENQUIRIES on Tuesday from the British Film Producers' Association elicited the news that Mrs. Cornell, the Association's hard-working secretary, is making satisfactory headway following the operation which she underwent on the previous Wednesday. It must be two or three weeks, however, before she is back again in harness.

IT was a very far-seeing move of Ernie Blake, managing director of Kodak, to attach the Cinematograph Benevolent Fund to the effort to preserve film tins in accordance with the Government's request. This scheme, which began with crediting the Fund with a penny per tin returned, has, up to the end of 1942, produced £3,000, and is still mounting.

THE Trade was a little slow to begin with in co-operating, but it is now in its stride, and to E. E. Blake goes the credit of inaugurating the scheme and pressing for its continued support. Now every one who ties a tin-can to a movement is so successful or so warmly thanked.

CONGRATULATIONS come in from all quarters upon the big issue of the KINE. last week. Correspondents remark not only upon its appearance as a printing job, but upon the quality of the editorial messages. One feature which has appealed to many readers is the record of what the cameramen have done and are doing in dangerous places.

AFTER two departures from America, the first of which was a false start resulting in a return to the States, Reginald Armour has arrived in London to take over representation of Walt Disney interests here in succession to W. B. Levy. I hope to contact him during the next day or two.

THE new Disney representative who was formerly in charge of RKO-Radio in Europe was expected here in December, but his boat had to return due to damage. It was announced in these notes that he would arrive some time in January

UNITED ARTISTS' New York office has cabled to London a denial of the KINE's story from its U.S. correspondent printed in the issue of December 24 last, headed "Korda's Rental Surrender to meet $610,000 claim." It declares that it does not know from what source the story came.

FROM time to time letters are received from former readers of the KINE. who are abroad in the Forces expressing regret at losing touch with the Trade they once served—and hope to serve again. Frequently the wish is expressed that they may receive copies of the KINE. to assist them to maintain contact with things.

WITH paper as restricted as it is, it is necessary to refuse applications such as these, but some managers are ready to pass on their copies after use for their friends abroad. The KINE. would be glad to know of anyone who would further this scheme by sending his used copy to a distant ex-manager. A friendship might be set up in this way.

ONE member has expressed himself in these terms. "There are three managers in my town. We are all good friends and have agreed that when the current week is over we will retain one between us and send the other copies overseas to someone of whom we would be making a friend.

YESTERDAY the King's Picture Playhouse, Chelsea, a thirty-year-old house which for many years numbered Chelsea Pensioners among its patrons, came under the auctioneer's hammer. It had its beginnings when Horace Seager (who died in 1917) and Edward Laurillard in pre-Laurillard-Grosmith days had it specially built as a picture house.

THE STROLLER.

Close-Ups

by SCREENCOMBER

Glamour Film

MISS MOLLIE SLAPTICKLE, celebrated glamour queen, who was crowned Miss Potato of 1943, is to make a propaganda picture of potatoes. In announcing this item to the local Press, the deaf mayor of her home town referred to Miss Ollie Spectacle, Mash Potato of 1943.

Miss Pollie Sliptacle told our representative, "Oh, I'm ever so thrilled, ever. Really, I'm ever so interested in potatoes, mashed, boiled, roasted or chipped, and the film will show them not only as a food but as a beautifier.

"For instance, I own my ruddy complexion to a treatment with cold mashed which are gathered in great dollops and walloped slap into my face.

"Chipped potato rubbed in the hair is good for something or other and so are potato peelings shoved in the ear. It will be ever so nice to see my complexion, which has been likened to a ruddy sunset, reproduced in ruddy Technicolor, in fact it should be a pretty ruddy film altogether."

We then jammed a whacking great spud in Miss Septical's huge mouth and left.

Philosophy

THO' the spots they use are various,
Most renters are gregarious.
In Claridge's, Savoy, or Trocadero
You may hear the renter's "Cheeroh!"
And any of them is just as lief
To have one with a circuit chief.
For the exhibitor, like the woman, always pays.
The renter says.

How to Advertise

IT seems essential in advertising shorts to beat about the bush. For instance, instead of opening in the obvious spot, the kitchen, a short of, let us say, gravy, would open in the Grand Canyon back in the eighties.

Two prospectors meet and one greets the other:

"Say, you're English, aren't you?"

"Yes, I came here to forget that glorious and yet sad day. You see, friend, I was one of the Gallant Six Hundred."

We flashed back to a magnificent reconstruction of the Charge of the Light Brigade and their return.

"Somebody's blundered," says somebody, "and somebody's going to be in a fine stew when somebody finds who that somebody is."

Then suddenly, Wham! at the unsuspecting audience, Lord Raglan, probably played by Errol Flynn, cries, "Whisto improves stews."

The scenario can be adapted to "Somebody's going to have a headache over this one," and the reply "Perspirins for curing the worst headache," or "Now we're in a fine pickle," and so on.

STOCKPORT AID FOR RUSSIAN RED CROSS EFFORT

A COMBINED effort for aid of the Russian New Cross Relief Fund is to be undertaken by the Stockport Exhibitors' Association.

Why Not China?

Secretary CLAUGHTON, in inviting exhibitors' support of the Russian Red Cross Fund, mentioned they could assist by showing a Russian film. The public was tremendously interested in Russia, and they, as theatre proprietors, should reflect that interest on their screens. Another exhibitor asked why no one had ever thought of giving assistance to China.

The CHAIRMAN felt it would be imprudent to take local action. If there was a national effort exhibitors should be ready to help.

"Fair Game"

Arising from a report by W. H. ELLWOOD of the proceedings at the previous day's meeting of the S. and E. Lancs C.E.A., the CHAIRMAN expressed the view that the screen was carrying too much matter outside of genuine entertainment, because of exhibitors' desire to be patriotic. It seemed to him they were "fair game."

Bus Curfew Effect

T. A. CLAUGHTON reported on an interview he had had with the Corporation Transport manager, at which it was represented that as there was no Sunday opening in the town, Sunday night was the one night in the week when transport should be curtailed.

Deputation comprising the chairman, secretary, W. H. Ellwood and A. H. Redford was appointed to interview the Transport Manager and to point out how business at the second houses had been adversely affected by the curtailment of the transport services, especially on Saturday, when many of the patrons were war workers.

SUB STANDARD TECHNIQUE

'Poly' Lectures

The course of lectures on sub-standard kinematograph technique which opened on January 6 at the Regent Street Polytechnic covers a wide range of subjects, including the more difficult processes of multiple exposure superimposition fades, dissolves, etc.

The lectures are held on Wednesday evenings at 6 p.m., the lecturers being Malcolm V. Hoare, G. H. Sewell, A.R.P.S., and R. H. Cricks, F.R.P.S.

Future lectures are January 20, colour films, exposure and latitude; January 27, exposure and exposure meters; February 3, camera lenses and accessories; February 10 and 24, lighting; March 3, camera work; March 10, special effects; March 24, sound on film and disc; March 31, editing and titling; April 7, projection and projectors; Auril 27, review of previous lectures.

The death has occurred at the age of 67 years of William Tatlow, of Bridge Street, Killamarsh, for many years an exhibitor. Mr. Tatlow, a native of Nottingham, was the first manager of the Killamarsh Empire when it was owned by the late J. H. Hutchby. He went to Killamarsh from Tibshelf, where he managed the Palace, and previously was manager of the Hippodrome at Ilkley. He leaves a widow and one daughter.

N.A.T.K.E. ABSORBS THE "GUILD"

Projectionists Form a Craft Union

BY the inauguration on Sunday last of an association of projectionists and kinema engineers within its framework, the N.A.T.K.E. has taken the final step to consolidate itself as the Trade union for all kinema employees. On that date the Guild of British Projectionists ceased to exist as a separate entity and became merged with the N.A.T.K.E., which also embraces the Cinema Managers' Association.

The title of the new organisation is: the Kinema Projectionists' and Engineers' Association.

It is proposed that the new organisation shall enter for *bona-fide* projectionists, equipment engineers and sound service installation engineers.

Entrance fee to be 5s. Weekly subscription 1s. Projectionists and kinema engineers already in either of the organisations have entrance fee waived. This subscription will include the usual Trade union benefits, together with sickness and unemployment benefit.

As the Guild has a central office and an acting-secretary, headquarters is to be set up there with service covering the London area.

Aims and Objects

(1) The bonus to be considered as a permanent increase.

(2) Bona-fide projectionists in the Services and/or on war work to be reinstated in old jobs or their equivalent after the war when they are released from various duties.

(3) Strict control of war-time projection staff who have entered the business during the war, to obviate exploitation and victimisation of pre-war men.

(4) Regulated entry of junior projectionists after the war to ensure that only the best type of youth, with electrical and mechanical inclinations, is engaged, and these to be placed in approved theatres under an approved chief for a period of time to be decided before being promoted to the projection staff proper.

(5) The continuation of a projectionist's publication at regular intervals on the lines of the previous Bulletin. Progressive education to be resumed as soon as possible, to include a proficiency certificate.

(6) An advisory bureau, technical library, employment bureau, etc. . . .

Mr. Perry paid tribute to the officers and committee, and especially to Miss Young, for her sterling services since the war. A vote of thanks was given to the President for his efforts on behalf of the Guild.

The Guild President then formally dissolved the activities of the G.K.P.T. as and from Sunday, January 17, 1943. He, together with all officers and committee, resigned their respective positions and offered themselves for re-election to the K.P. and E.A.

Officers and Committee

Mr. O'Brien stated that the officers would be president, vice-presidents, secretary, with a committee of ten representing the Guild members and the N.A.T.K.E. in equal proportions.

The election results were as follows: President, S. T. Perry; vice-presidents, S. R. Morgan, W. V. de Wan, —. Chanelle; committee, G. J. J. de Wan, J. Foster, F. R. Minns, O. H. Sommerville, W. J. Sadler, L. J. Barton, C. E. Andrews, S. Leviton, C. W. Perry, and

Continued foot of next column

J. Mahoney; secretary, Miss D. A. Young.

The thanks of the meeting to T. O'Brien were moved by E. Trimmer, and in reply Mr. O'Brien referred to the administrative difficulties of transferring 3,000 members in all parts of the country to the new section.

An open meeting for all projectionists and engineers will be held in the near future. Particulars of the date and venue will be duly announced in the Trade Press. Prospective members are requested to write to Miss Young, Secretary, K.P. and E.A., 60, Chandos Place, Third Floor, Strand, London, W.C.2, for particulars of membership.

Stars' Salary Ceiling

NEW RULING

Special "Kine." cable from "Motion Picture Daily"

***THE TREASURY** rules that proceeds from films currently in distribution going to the stars, producers and others under profit-sharing contracts made prior to salary-ceiling law are 1942 salary and may be paid during the year without reckoning the ceiling. This pay ruling affects several hundred contracts and is regarded as important by Hollywood.*

CHARLES KOERNER, RKO-Radio studio head, says the stars will be paid up to the salary limit as their contracts require, and the studios will not face an issue of payments over the maximum for another six months or more when the ceiling is reached. Meanwhile a Congressional fight on the law has been opened by Representative Wolcott, of the House Banking Committee, who said he would introduce legislation to repeal the law.

KOERNER SAID RKO-Radio will release about 40 features next season, the same as this.

RAW STOCK CURTAILMENT will force the reduction of prints before the reduction of pictures becomes serious, says Koerner.

DOVER'S V.C.

Kinema Page Becomes Freeman

On Monday last week the Honorary Freedom of the Borough of Dover was conferred on Petty Officer Thomas Gould, V.C., of H.M. Submarine *Thrasher*, a native of the town and at one time a page at the Granada.

The presentation was carried out by the Mayor (Ald. J. R. Cairns) in the presence of a large crowd of citizens. The Corporation and Recorder of Dover were present, as was the Flag Officer Commanding and other representatives of the Services.

A scene from the P.R.C. production A NIGHT FOR CRIME, featuring Gwenda Farrell and Lyle Talbot with Ralph Sanford and Lina Basquette. Released by Pathe

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 21 AND WED., JAN. 27

Thursday

Arms and the Girl (*A.B.F.D.*)

Studio One. **11 a.m.**

Cast: Barbara Stanwyck, Robert Young, Cliff Edwards, Ruth Donnelly, Purnell Pratt. **Director:** Sidney Lanfield.

A speedy, breezy comedy concerning the romance of a young undergraduette for a political agitator. Her love affairs are upset by her father's interference and her banishment to Mexico, where, feeling that her ideas are not in line with father's, she inveigles a young U.S.A. soldier into assisting her escape to home again. Then ensues a riot of crazy comedy followed by their arrest, the soldier for desertion and the girl for aiding and abetting, but she gets her way finally.

Friday

Transatlantic Merry-go-round (*A.B.F.D.*)

Studio One. **11 a.m.**

Cast: Nancy Carroll, Gene Raymond, Sydney Howard, Jack Benny, Shirley Grey. **Director:** Ben Stoloff.

This re-issue relates to the happy days when cruising liners were the vogue and a trip was one long round of excitement, pleasure, and possibly romance. All are certainly present in this film, which also takes in jewel robbery and murder.

As a flash back to pre-war holiday pleasures and a thrilling story by star artistes the film can be commended.

Tuesday

The Last Command (*Pathe*)

G.B. Theatre. **2.30 p.m.**

Cast: Alan Baxter and Gertrude Michael, with Ernest Dorian and Corinna Mura. **Director:** Arthur Ripley.

Unusual and absorbing story of events in the Pacific, involving an American girl who has been hostess at one of the island cafés, and a young American planter, who meet and fall in love and then make the supreme sacrifice in order to save a U.S. convoy from destruction at the hands of the Jap bombers.

Alan Baxter is cast as the young planter who is under the domination of a Japanese agent, played by Ernest Dorian. Then comes Gertrude Michael as Toni, the cabaret hostess on her way to the States now that war has been declared. With her knowledge of Japanese she learns what sinister things are going on. She believes Baxter is a party to the espionage against his country, but he proves his innocence later when, upon the brutal murder by the Jap agent of a little Malayan boy he loves, he mortally wounds the espionage chief.

Wednesday

A Night for Crime (*Pathe*)

G.B. Theatre. **2.30 p.m.**

Cast: Gwenda Farrell and Lyle Talbot, with Lina Basquette and Ralph Sanford. **Director:** Alexis Thurn-Taxis.

During a black-out test in Hollywood a girl employed in one of the studios is murdered in an apartment house while Joe Powell is visiting his girl friend Susan Cooper, a newspaper columnist. The murder is connected with the sudden disappearance of Mona Harrison, a big Hollywood star. Later the police find the star's dead body in a canyon near the film capital. Meanwhile the producer appears very frantic because he has an expensive production, in which the dead star is the principal attraction, half finished. The suspicious actions of Hart, the producer, cause Joe and Susan to take matters in their own hands, and they eventually track down the killer in a most unexpected manner.

INTERNATIONAL FILM RENTERS, LTD.

INTERNATIONAL FILM RENTERS, LTD.

INTERNATIONAL FILM RENTERS, LTD.

INTERNATIONAL FILM RENTERS, LTD.

"FOR EVER AND A DAY"

"Flying Tigers" Rechristened

COINCIDENT with the award of the C.B.E. to Brigadier General Chennault for his bravery whilst in command of the "Flying Tigers," the famous band of intrepid American flyers, who, known as the American Volunteer Group, fought on China's behalf long before America's entry into the war, comes the announcement that the General is once again in command in China of this force which has been rechristened "Sky Dragons."

Their exploits were amazing—Madame Chiang Kai-Shek called them her "little angels," whilst the fighting Generalissimo said that:—

"The Chinese people will preserve for ever the memory of their glorious achievements."

Recently, Republic screened their thrilling adventures, with John Wayne, John Carol and the British star, Anna Lee, filling the main rôles. This picture, titled "Flying Tigers," is shortly to be shown in Great Britain.

RKO-Radio's Unique Film

THE first print of "For Ever and a Day," the great film featuring many of Hollywood's top line stars and made by seven of the screen's greatest directors, is *en route* to Britain.

This advice from Phil Reisman vice-president in charge of foreign distribution, also indicated that the production has been rapturously received on its American preview showing. The message reads as follows:—

"'For Ever and a Day' was screened yesterday. The enthusiastic reception accorded the picture was the most sincere and gratifying response we have had in a long time. Both Ned Depinet and Peter Rathvon delighted with this great picture and ask me to express to Herbert Wilcox their congratulations for the big part he played in making this, without question, one of the greatest pictures of the past two or three years."

A Wilcox Inspiration

"For Ever and a Day" is a story of England and its people, projected against a background of a little Georgian house built by a British admiral in 1804. The changes that take place before it is "blitzed" in 1941 have been depicted in separate episodes, each produced with an entirely new cast and with a different director.

The original idea behind the production was propounded by Herbert Wilcox and Sir Cedric Hardwicke, and Mr. Wilcox was responsible for the initial sequence in the picture—which has Anna Neagle in a leading rôle.

Top Rank Credits

Other directorial credits are Rene Clair, Sir Cedric Hardwicke, Victor Saville, Frank Lloyd, Robert Stevenson and Edmund Goulding. Front-rank stars appearing in the picture are Edmund Gwenn, Aubrey Smith, Aubrey Mather, Merle Oberon, Jessie Matthews, Dame May Whitty, Buster Keaton, Charles Laughton, Ben Webster, Elsa Lanchester, Isobel Elsom, Claude Rains, Ray Milland, Robert Cummings, Donald Crisp, Herbert Marshall, Victor McLaglan, Reginald Gardner and Nigel Bruce.

"For Ever and a Day" was written by several of the world's greatest authors, including James Hilton, R. C. Sherriff Aldous Huxley, John Van Druten and many others.

The film has been in production for three years at the RKO-Radio Hollywood studios. The company advanced the production costs and actors, actresses, writers, producers and directors all gave their services.

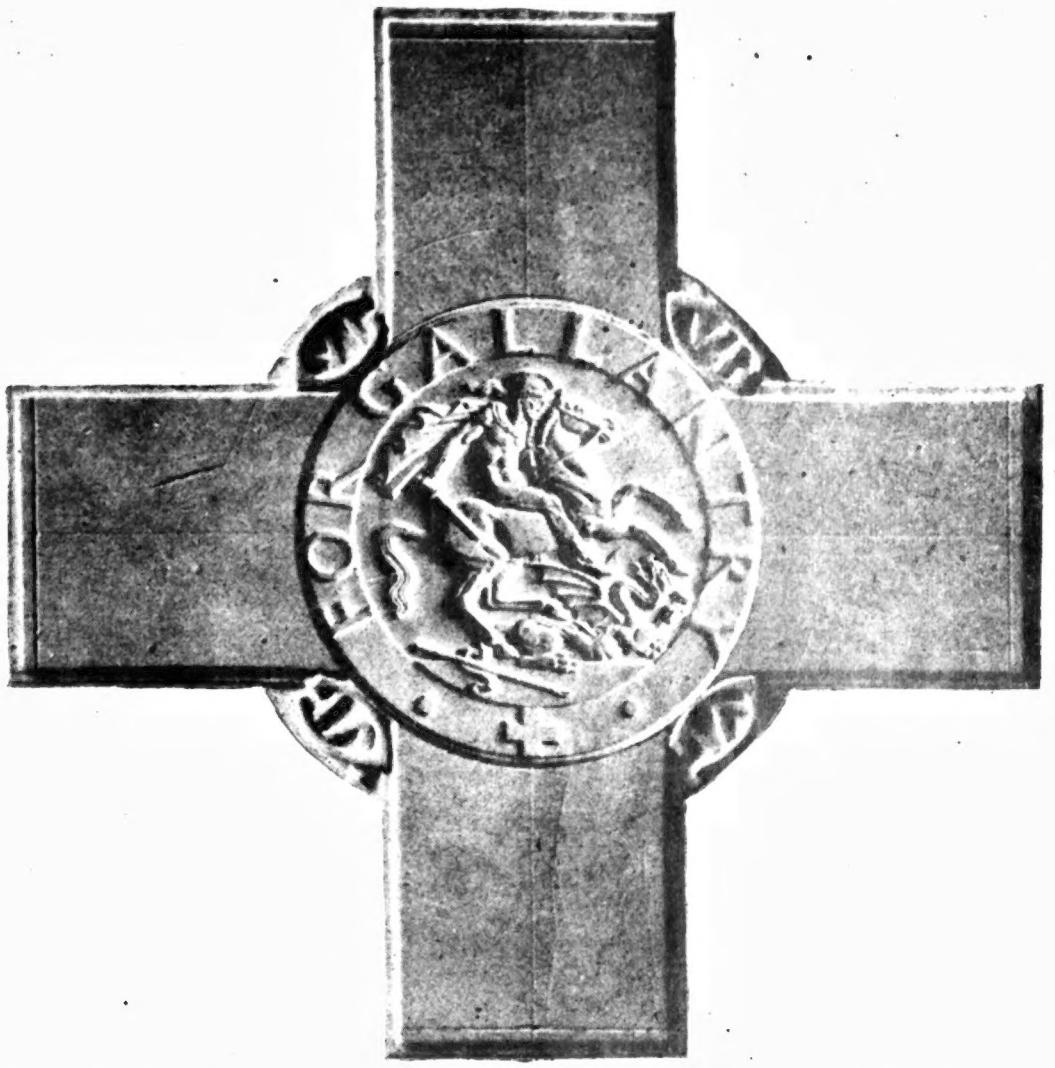
RKO-Radio are to arrange a screening in Britain at the earliest possible opportunity.

INTERNATIONAL IN BIRMINGHAM

For the convenience of customers in the vicinities of Birmingham and The Potteries, International Film Renters, Ltd., have opened a new branch at No. 38, John Bright Street, Birmingham.

The manager is Norman Levy, a man of excellent repute, whose family has been a tradition in the film business in the Birmingham and Liverpool districts for many years.

Douglas W. Whitworth, house manager at the Streatham Astoria since last August, has resigned.



MALTA G.C.

AT LAST Malta's glorious story is told. Epic is the only word for this picture of its life by day and night, its terrors and triumphs, its thrilling courage under ceaseless bombing from the skies, its defiance, its rejoicing when a convoy comes safely through.

To the men and women of the George Cross Island of Malta the screen pays this tribute, backed by the greatest audience that ever waited to salute a people's heroism.

Narrative spoken by
LIEUT. LAURENCE OLIVIER, R.N.R.

Music by Sir Arnold Bax, Master of the King's Musick,
Played by the R.A.F. ORCHESTRA

Produced by the ARMY FILM UNIT, the R.A.F. FILM UNIT and CROWN FILM UNIT

TRADE SHOW: FRIDAY, JANUARY 22, 11 a.m. and 3 p.m.
WARNER PRIVATE THEATRE, WARNER HOUSE, WARDOUR ST.

PREMIERE SUNDAY, JAN. 24, GAUMONT, HAYMARKET

Distributed Exclusively by **WARNER BROS.**

B

'SUREFIRE'...'AIMING FOR HEFTY GROSSES.'

—The Hollywood Reporter

—Variety

★

BETTY GRABLE

JOHN PAYNE

CARMEN MIRANDA

CESAR ROMERO

★

HARRY JAMES

AND HIS MUSIC MAKERS

STRIKE THE BOOTS

SONGS
by Mack Gordon and Harry Warren
"I HAD THE CRAZIEST DREAM"
"PAN AMERICANA JUBILEE"
"RUN, LITTLE RAINDROP, RUN"
"A POEM SET TO MUSIC"

THOO

with

CHARLOTTE GREENWOOD
EDWARD EVERETT HORTON
FRANK ORTH • JACKIE GLEASON

Directed by IRVING CUMMINGS • Produced by WILLIAM LeBARON

Screen Play by Walter Bullock and Ken Englund • Adaptation by Jacques Thery • Lyrics and Music by Mack Gordon and Harry Warren • Dances Staged by Hermes Pan

20th CENTURY FOX

"Leading" the Industry

Entertainment for the Million . . . . A Box Office magnet that cannot fail—To-day's Cinema

KINEMATOGRAPH WEEKLY January 21, 1943

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He was not criticising the Committee, but it was necessary to realise that, although this was a very unpleasant subject, unhappily, it was a fact in everyday life and could not be ignored. He thought that the recommendation ran counter to the wishes of several Government Departments and he therefore proposed:

"That this paragraph be referred back" to the General Purposes Committee for one month in order that in the meantime the officers of the Association might take the views of the Ministry of Health and Ministry of Information.

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Mr. DEWES suggested the matter must be considered on individual merit, and the film, or films, not barred *in toto*. The kinema was as much a means of expression as the novel, play or musical composition, and it could not be suggested that this means of expression should not be used for discussion or the telling of something appertaining to a vital aspect of modern life. In years to come members would be able to look back and realise that this recommendation was extremely old fashioned and not expressive of the feelings of the generation. It was surely within the capabilities of our producers to treat this subject inoffensively.

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The Ministry of Supply is keen on this salvage, and therefore the L. F. and P. Committee recommends that exhibitors should co-operate. Members will be advised individually.

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The discussion centred upon those kinemas equipped with Plenum systems using oil-fired boilers and dealt with the recently reduced allocations of fuel oil that have been made to such users.

The Ministry have further considered the memorandum furnished by the C.E.A. on temperatures, and several suggestions were put forward to which the C.E.A. representatives were unable to agree as these were primarily directed towards even greater economy of fuel.

It was finally decided:—

(1) That experiments should be conducted in a hall suitably equipped in the manner described with a view to ascertaining what saving in fuel is effected by a lowering of the mean temperature to 62 deg. or 63 deg. Fahr. over a given period of time, and (2) that Messrs. Hart and McInally would confer with the representatives of the Ministry of Works and Planning, who put forward a suggestion that deflectors could be easily fitted to existing Plenum systems, whereby intake temperatures could be reduced without discomfort or danger to the public by the greater diffusion of the air stream, thus minimising the effect of velocity.

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It was also important that cartons should be slit under the flaps and not just anywhere, resulting in their being unusable. There was an acute shortage of wrapping material, and if this material were not conserved there would be no guarantee from manufacturers of safe delivery.

There had been a previous appeal for return of copper droppings, which had been ignored. As it was estimated that there were two or three tons which could be returned, members were asked please to make a special note to do this.

C.E.A. Tribute to Trade Personalities

THE passing of Lewin P. Samuel, of Birmingham, and C. M. Woolf were sympathetically referred to by President W. J. Speakman at last week's General Council. Many important questions of policy were discussed at the meeting, including the quota situation, the report on which was printed in last week's KINE.

The President referred with appreciation of the work of the late Lewin P. Samuel, of Birmingham. He also had to report that Harry Hopkins had suffered a severe loss in the death of his wife.

Last, but by no means least, the President reported the passing of C. M. Woolf, and he felt he could add nothing more to the marvellous tributes already paid to this great leader of industry.

Members stood in silence.

Nyman's Translation

The General Secretary read the letter of regret for not attending from Mr. Nyman, who stated that having been invited to join the Executive of Anglo-American he felt his position would be appreciated, although he was not technically disqualified from attending the General Council. He expressed the hope that he would be able in his new sphere to show his appreciation of the good fellowship extended to him during his services to the C.E.A.

The President remarked that all appreciated the work done by Mr. Nyman, and he thought it would be fitting to send a letter conveying the best wishes from the General Council for success in his new position.

This was unanimously agreed.

Grading of Films

It was reported that a letter had been received from the London and Home Counties Branch concerning the policy of a previous campaign directed against the grading of films by renters.

This statement was not in accordance with the actual facts, but the campaign had been directed against the K.R.S. and renters acting in concert to grade films. There had been no dispute of the time-honoured right of a renter to grade his films, but objection had been taken to the concerted action of the K.R.S. and renters.

Quota Analysis

The Board of Trade promised (on December 10) to supply the C.E.A. as soon as possible with a copy of the analysis of the survey of exhibitors' returns under the Cinematograph Films Act in respect of the quota year ended September 30, 1942.

H. NEWBOULD stated, in reference to the official reply on the subject of quota prosecutions, that there had been five prosecutions dismissed in Manchester, not four, and in the case of costs the charges against the exhibitor were 15 guineas, not 10 guineas as stated.

Savings Drive

Exhibitors were reminded that the National Savings Committee will shortly be holding "Wings For Victory" Weeks campaign throughout the country, for which trailers will be available from National Screen Service. Members were urged to give the fullest support, additional to whatever propaganda films they are showing in those weeks, to this most important national effort.

A scene from THE MOON AND SIXPENCE (U.A.) reviewed in this issue.

An Economy

The L.F. and P. Committee recommended that National Screen Service be asked to join up the two or three short flashes that they send with a brief introduction. This will save exhibitors the trouble of joining two or three films, and will also save transport cases and generally be much more convenient.

W.E. Service Charges

In reply to the C.E.A.'s protest against the minimum time charge for service where the fault is not within the equipment itself, the Western Electric Co., Ltd., had written in reply that they are unable to alter this, explaining that they really did not want this extra work, as they have labour difficulties with which to contend.

The report of the L.F. and P. Committee stated that it did not raise objection to the charges proposed to be instituted except as to the institution of a minimum time charge of 36s., and accordingly representations were made to the Western Electric Co., Ltd.

Next Meeting

The next meeting of the General Council will be held in Liverpool on February 10.

The annual general meeting will be held in London on March 9.

BURY S.O.

Hours Altered

Bury Town Council has given power to the Watch Committee to fix the opening times of local kinemas operating under Sunday licences between the hours of 6.30 p.m. and 8.30 p.m. for a period of three months. Authority has been given to the chairman and deputy-chairman "To approve of this alteration in respect of any further applications that may be made on this occasion."

Coun. Halpin said he could not see why the Council should alter the times because of the changes in the bus services. If people wanted to go to the kinemas on Sunday nights, they must be prepared to walk home. The request to alter the hours seemed to indicate that it was for the general public that the kinemas were open.

Another councillor alleged that soldiers were being excluded from the kinemas because of the attendance of the public.

ARBITRARY S.O. LICENCE CONDITIONS

Vigorous Action Decided by C.E.A.

THAT it is the policy of the C.E.A. to resist all conditions on the licences that are *ultra vires*, and that members notify the General Council immediately of any new conditions before acceptance were important points discussed at last week's meeting on the report of the L.F.P. Committee. "To fight and to resist" was a phrase indicative of the Council's spirit.

Examples of local authorities' action were quoted by the Legal, Finance and Parliamentary Committee to the General Council, and exhibitors were warned to accept no condition which was not laid down in the Sunday Opening Act. Non-compliance invited prosecution once a condition on a licence was agreed to it was pointed out.

Examples

At Weston-super-Mare children are excluded from Sunday opening by agreement entered into by the exhibitors. The Legal, Finance and Parliamentary Committee reported that it was taking steps to remedy that situation.

At Yeovil no children are admitted to the first house on Sundays unless accompanied by a parent or guardian; no children under 14 are admitted to the second house in any circumstances. This, again, is by agreement with the exhibitors, and this is being dealt with.

At Sible Hedingham the following condition appears:—

> No film shall be exhibited in the premises during the time that any child under the age, or appearing to be under the age, of 16 years is therein, whether or not accompanied by a parent or *bona-fide* guardian.

This case is being dealt with by the solicitor.

At Chesterfield an attempt is being made to exclude all children from remaining in any kinema after 9 p.m. This matter is also in the hands of the solicitor.

Children and S.O.

The committee also has before it one or two other matters arising in connection with Sunday opening in other places upon which it is not yet ready to report.

The committee emphasises that all members must realise that it is now Association policy not to accept a Sunday opening licence which contains a clause excluding children from attendance.

Discussion ensued on the various aspects of the *ultra vires* clauses in respect of exclusion of children under certain ages inserted in some Sunday opening licences and the opinions on them of members in the particular localities.

A Straight Warning

A. S. Moss stated that the Association should definitely resist any clause in any Sunday opening licence which was not laid down in the Sunday Opening Act. He would not countenance a gentlemen's undertaking with a local authority that a clause excluding children under a certain age would not be enforced; the risk was that a third party, a ratepayer or common informer, would insist upon a prosecution. He moved:—

> That a resolution go from this Council to the branches to fight and resist any clause going on a licence which was not in the Sunday Opening Act.

Major A. J. GALE thought it necessary for the General Council to express their view on the principle; it was not the custom of the Association to meddle with the affairs of the branches, but if licensing authorities proposed to put a condition on a licence which the Association considered illegal, no branch should accept it because it happened to suit their locality. There should be no compromise.

R. H. DEWES asked that a definite lead should be given by the General Council.

NORMAN HART, the solicitor, briefly explained that the danger was that if a condition on the licence were agreed to, non-compliance with it invited prosecution. The authority could issue a summons against the exhibitor in the Police Court for breach of that particular condition; the case could then only be taken as far as the Divisional Court, which was as high as they could go under that method of procedure.

As the Association desired to test, if necessary, as far as the House of Lords to arrive ultimately at the highest Courts, it was necessary members should not agree to *ultra vires* conditions on the licence, should register a protest and acquaint the Association with the fact, so that proceedings could be immediately initiated in respect of the condition upon the licence and not as a result of a prosecution by the licensing authority.

Mr. Moss moved, and it was unanimously agreed:—

> That it is the policy of the Association to resist all conditions upon licences that are *ultra vires*.
>
> That members be instructed immediately to notify the General Council of any fresh conditions notified to them before acceptance. Where new conditions are imposed without notice that they be accepted under protest and notice be immediately given to the General Council.

The report was received and adopted.

LICENCES FOR TRAINING FILMS

Cr. F. G. W. CHAMBERLAIN asked if it were absolutely necessary for a special licence to be obtained for the showing of the training films to the Forces.

The GENERAL SECRETARY explained that the Home Office had expressed the view that a licence was not required. Certain local authorities had required a special licence, but, on being informed of the views of the Home Office, had withdrawn this and in some cases required members to apply for permission. In only one case, at Bristol, had this procedure failed, and the assistance of the War Office had been invited. There was machinery for dealing with this trouble expeditiously if cases were submitted as they arose to the head office.

Mr. METCALFE stated that this was being overcome in Leeds and Sheffield, where the Chief Constable was adding to a clause in the new licences being prepared to the effect that the dates and times of showing of official training films be notified to the Chief Constable, and it would save much trouble if other authorities were to imitate this.

Home Guard Gratitude

Recent Sunday mornings have often found the Odeon, Birmingham, given over to the local Zone Home Guard. After expressing their indebtedness to Leslie Holderness and the owners in placing the theatre at their disposal, Lieut. Col. Grahame Deakin, last Sunday week, suggested they should make a collection for Mr. Holderness's favourite charity.

The latter named the Royal Warwickshire Regiment's Prisoners of War Fund, and as a result that fund will receive £198.

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The General Secretary requested that the Carbon Pool report (printed in last week's KINE.) be taken to the Branches, featured in the delegates' report and be circulated to members. There was a considerable number of exhibitors who were willing to take up more than their ration, and the Pool has insisted that the ration should go round and no preference be given. This could only be done if every member took his full ration.

It was also important that cartons should be slit under the flaps and not just anywhere, resulting in their being unusable. There was an acute shortage of wrapping material, and if this material were not conserved there would be no guarantee from manufacturers of safe delivery.

There had been a previous appeal for the return of copper droppings, which had been ignored. As it was estimated that there were two or three tons which could be returned, members were asked please to make a special note to do this.

C.E.A. Tribute to Trade Personalities

THE passing of Lewin P. Samuel, of Birmingham, and C. M. Woolf were sympathetically referred to by President W. J. Speakman, at last week's General Council. Many important questions of policy were discussed at the meeting, including the quota situation, the report on which was printed in last week's KINE.

The President referred with appreciation of the work of the late Lewin P. Samuel, of Birmingham. He also had to report that Harry Hopkins had suffered a severe loss in the death of his wife.

Last, but by no means least, the President reported the passing of C. M. Woolf, and he felt he could add nothing more to the marvellous tributes already paid to this great leader of industry.

Members stood in silence.

Nyman's Translation

The General Secretary read the letter of regret for not attending from Mr. Nyman, who stated that having been invited to join the Executive of Anglo-American he felt his position would be appreciated, although he was not technically disqualified from attending the General Council. He expressed the hope that he would be able in his new sphere to show his appreciation of the good fellowship extended to him during his services to the C.E.A.

The President remarked that all appreciated the work done by Mr. Nyman, and he thought it would be fitting to send a letter conveying the best wishes from the General Council for success in his new position.

This was unanimously agreed.

Grading of Films

It was reported that a letter had been received from the London and Home Counties Branch concerning the policy of a previous campaign directed against the grading of films by renters.

This statement was not in accordance with the actual facts, but the campaign had been directed against the K.R.S. and renters acting in concert to grade films. There had been no dispute of the time-honoured right of a renter to grade his films, but objection had been taken to the concerted action of the K.R.S. and renters.

Quota Analysis

The Board of Trade promised (on December 10) to supply the C.E.A. as soon as possible with a copy of the analysis of the survey of exhibitors' returns under the Cinematograph Films Act in respect of the quota year ended September 30, 1942.

H. NEWBOULD stated, in reference to the official reply on the subject of quota prosecutions, that there had been five prosecutions dismissed in Manchester, not four, and in the case of costs the charges against the exhibitor were 15 guineas, not 10 guineas as stated.

Savings Drive

Exhibitors were reminded that the National Savings Committee will shortly be holding "Wings For Victory" Weeks campaign throughout the country, for which trailers will be available from National Screen Service. Members were urged to give the fullest support, additional to whatever propaganda films they are showing in those weeks, to this most important national effort.

A scene from THE MOON AND SIXPENCE (U.A.) reviewed in this issue.

An Economy

The L.F. and P. Committee recommended that National Screen Service be asked to join up the two or three short flashes that they send with a brief introduction. This will save exhibitors the trouble of joining two or three films, and will also save transport cases and generally be much more convenient.

W.E. Service Charges

In reply to the C.E.A.'s protest against the minimum time charge for service where the fault is not within the equipment itself, the Western Electric Co., Ltd., had written in reply that they are unable to alter this, explaining that they really did not want this extra work, as they have labour difficulties with which to contend.

The report of the L.F. and P. Committee stated that it did not raise objection to the charges proposed to be instituted except as to the institution of a minimum time charge of 36s., and accordingly representations were made to the Western Electric Co., Ltd.

Next Meeting

The next meeting of the General Council will be held in Liverpool on February 10.

The annual general meeting will be held in London on March 9.

BURY S.O.

Hours Altered

Bury Town Council has given power to the Watch Committee to fix the opening times of local kinemas operating under Sunday licences between the hours of 6.30 p.m. and 8.30 p.m. for a period of three months. Authority has been given to the chairman and deputy-chairman "To approve of this alteration in respect of any further applications that may be made on this occasion."

Coun. Halpin said he could not see why the Council should alter the times because of the changes in the bus services. If people wanted to go to the kinemas on Sunday nights, they must be prepared to walk home. The request to alter the hours seemed to indicate that it was for the general public that the kinemas were open.

Another councillor alleged that soldiers were being excluded from the kinemas because of the attendance of the public.

ARBITRARY S.O. LICENCE CONDITIONS

Vigorous Action Decided by C.E.A.

THAT it is the policy of the C.E.A. to resist all conditions on the licences that are *ultra vires*, and that members notify the General Council immediately of any new conditions before acceptance were important points discussed at last week's meeting on the report of the L.F.P. Committee. "To fight and to resist" was a phrase indicative of the Council's spirit.

Examples of local authorities' action were quoted by the Legal, Finance and Parliamentary Committee to the General Council, and exhibitors were warned to accept no condition which was not laid down in the Sunday Opening Act. Non-compliance invited prosecution once a condition on a licence was agreed to it was pointed out.

Examples

At Weston-super-Mare children are excluded from Sunday opening by agreement entered into by the exhibitors. The Legal, Finance and Parliamentary Committee reported that it was taking steps to remedy that situation.

At Yeovil no children are admitted to the first house on Sundays unless accompanied by a parent or guardian; no children under 14 are admitted to the second house in any circumstances. This, again, is by agreement with the exhibitors, and this is being dealt with.

At Sible Hedingham the following condition appears:—

> No film shall be exhibited in the premises during the time that any child under the age, or appearing to be under the age, of 16 years is therein, whether or not accompanied by a parent or *bona-fide* guardian.

This case is being dealt with by the solicitor.

At Chesterfield an attempt is being made to exclude all children from remaining in any kinema after 9 p.m. This matter is also in the hands of the solicitor.

Children and S.O.

The committee also has before it one or two other matters arising in connection with Sunday opening in other places upon which it is not yet ready to report.

The committee emphasises that all members must realise that it is now Association policy not to accept a Sunday opening licence which contains a clause excluding children from attendance.

Discussion ensued on the various aspects of the *ultra vires* clauses in respect of exclusion of children under certain ages inserted in some Sunday opening licences and the opinions on them of members in the particular localities.

A Straight Warning

A. S. Moss stated that the Association should definitely resist any clause in any Sunday opening licence which was not laid down in the Sunday Opening Act. He would not countenance a gentlemen's undertaking with a local authority that a clause excluding children under a certain age would not be enforced; the risk was that a third party, a ratepayer or common informer, would insist upon a prosecution. He moved:—

> That a resolution go from this Council to the branches to fight and resist any clause going on a licence which was not in the Sunday Opening Act.

Major A. J. GALE thought it necessary for the General Council to express their view on the principle; it was not the custom of the Association to meddle with the affairs of the branches, but if licensing authorities proposed to put a condition on a licence which the Association considered illegal, no branch should accept it because it happened to suit their locality. There should be no compromise.

R. H. DEWES asked that a definite lead should be given by the General Council.

NORMAN HART, the solicitor, briefly explained that the danger was that if a condition on the licence were agreed to, non-compliance with it invited prosecution. The authority could issue a summons against the exhibitor in the Police Court for breach of that particular condition; the case could then only be taken as far as the Divisional Court, which was as high as they could go under that method of procedure.

As the Association desired to test, if necessary, as far as the House of Lords to arrive ultimately at the highest Courts, it was necessary members should not agree to *ultra vires* conditions on the licence, should register a protest and acquaint the Association with the fact, so that proceedings could be immediately initiated in respect of the condition upon the licence and not as a result of a prosecution by the licensing authority.

Mr. Moss moved, and it was unanimously agreed:—

> That it is the policy of the Association to resist all conditions upon licences that are *ultra vires*.
>
> That members be instructed immediately to notify the General Council of any fresh conditions notified to them before acceptance. Where new conditions are imposed without notice that they be accepted under protest and notice be immediately given to the General Council.

The report was received and adopted.

LICENCES FOR TRAINING FILMS

Cr. F. G. W. CHAMBERLAIN asked if it were absolutely necessary for a special licence to be obtained for the showing of the training films to the Forces.

The GENERAL SECRETARY explained that the Home Office had expressed the view that a licence was not required. Certain local authorities had required a special licence, but, on being informed of the views of the Home Office, had withdrawn this and in some cases required members to apply for permission. In only one case, at Bristol, had this procedure failed, and the assistance of the War Office had been invited. There was machinery for dealing with this trouble expeditiously if cases were submitted as they arose to the head office.

Mr. METCALFE stated that this was being overcome in Leeds and Sheffield, where the Chief Constable was adding to a clause in the new licences being prepared to the effect that the dates and times of showing of official training films be notified to the Chief Constable, and it would save much trouble if other authorities were to imitate this.

Home Guard Gratitude

Recent Sunday mornings have often found the Odeon, Birmingham, given over to the local Zone Home Guard. After expressing their indebtedness to Leslie Holderness and the owners in placing the theatre at their disposal, Lieut. Col. Grahame Deakin, last Sunday week, suggested they should make a collection for Mr. Holderness's favourite charity.

The latter named the Royal Warwickshire Regiment's Prisoners of War Fund, and as a result that fund will receive £198.

"CINEMA DAY" FOR C.T.B.F.

R. C. Bromhead's Appreciation

AS briefly reported in last week's issue, R. C. Bromhead, chairman of the C.T.B.F., addressed the C.E.A. General Council on Wednesday last on the results of the Cinema Day effort, which realised the record sum of £15,601. The theme of his remarks, he said, could be aptly summed up in the words: "Praise the Lord and pass the ammunition." The Association had indeed passed the ammunition.

Thanks All Round

It would be recollected that the first "Cinema Day" had been held in 1941, during the presidency of Col. S. K. Lewis, who gave every assistance and support, with the result that the total receipts were £14,096. "Cinema Day" for 1942, which the President had warmly supported, as had also Henry Simpson, the Vice-Presindent, had shown an improvement over that figure and totalled up to date an increase of £1,504 16s. 6d.

This was a wonderful result, and Mr. Bromhead wished to express his very great gratitude and that of the Benevolent Fund, through the General Council, to the members, for their share in achieving this marvellous result.

He also wished to thank the Council, not only on behalf of the Fund, whose burden it had considerably relieved, but on behalf of those who would benefit, and he desired at the same time to thank T. France for the excellent work he was always doing. The Board of Management were indeed very happy to have his co-operation.

Again, sincere thanks were due to the General Council for the collections made at the monthly meetings.

Mr. Bromhead expressed deep gratitude to W. R. Fuller and F. J. Brown and the staff at Head Office for their invaluable assistance. Much work had been involved and had been carried out efficiently, smoothly and economically.

Last, but not least, sincere thanks were due to the sixteen provincial committees who were doing such wonderful work in investigating cases in their own areas and in raising funds for the general cause.

Mr. Bromhead wished to convey his good wishes to Newcastle for the ball they were holding and thanks for the very nice cheque from two Sunday openings held in November and December, and thanks were also due to Cardiff for their assistance in their lottery.

While not desiring to tread on anyone's toes, Mr. Bromhead felt that it was not always realised by the exhibiting and renting sides of the business that the National Fund had some 50,000 employees engaged in the studios, laboratories, newsreels, and various other ancillary trades.

Of these about 95 per cent. were in or within a short radius of London, and consequently the burden of looking after them was willingly accepted by the National Fund.

These sections were vital to the Industry, and on these grounds Mr. Bromhead expressed the hope that the one day in the year on which the Fund made its appeal should be recognised as the national day for the National Fund, without in any way interfering with others and objects of other funds.

S.O. and Penny-a-Week

There were two matters to which he would refer:

(1) The Sunday Opening Charities Act, which was a matter where the Association could and was assisting, but he wished to plead for still more help. The Benevolent Fund had received only about £2,300 from Sunday opening performances, which was under 1 per cent. of the amount received by local authorities, and he was out to obtain an allocation of a minimum of 10 per cent.

(2) For some considerable time past the Board of Management of the Fund had had under consideration the question of extending the principle of "Cinema Day" to the thousands of employees engaged in the Industry. It was evident the contributions came entirely from proprietors and companies engaged in the business, but that the 1d. per week collection was making steady progress.

Employees' Day

No direct appeal had been made to workers in the various sections of the trade to contribute to "Employees' Day," but a committee had been formed and had fixed February 19 for employees to contribute something, however small, to this Fund.

Mr. Bromhead said that time did not permit him to give further details of the scope and work of the Fund, but perhaps another occasion would arise. He wished, however, again to thank the President and members for their great generosity and support, which was very deeply appreciated.

The President, in responding to Mr. Bromhead's report, stated that he felt their thanks were due to Mr. Bromhead for the work he had undertaken and the admirable way in which it was carried out, and he, personally, would do anything at any time to assist him.

The General Council unanimously agreed to support "Employees' Day."

Continued in column 2

Emlyn Williams, Dorothy Hyson and Robert Morley in YOU WILL REMEMBER (Exclusive Films)

THE STARS' CEILING

Ruling Stabilised

Our New York representative cables that the Treasury has authorised producers to exercise talent contract options for higher pay (up to a $67,000 annual maximum) which, after allowed deductions, leaves $25,000 basic net; the ruling stabilises contractual relations with new and young talent, but has little significance to established stars.

Hedy Lamarr has brought a test suit to the Los Angeles Federal Court which requires M-G-M to increase her pay from $1,500 weekly to $2,000 which they refused because of the law, although exercising option calling for it.

The Screen Actors' Guild has petitioned the Treasury to permit the balance of the stars' salaries over $67,000 being placed in escrow for duration or else turned over to the Government in the form of taxes rather than retained by the companies, as now. No ruling has yet been given.

EXCLUSIVE'S TWO BIG QUOTA SUBJECTS

"You Will Remember"

Exclusive films have been fortunate enough to obtain the following three important British Quota films.

The first of these, "You Will Remember," features Robert Morley in his characterisation of Leslie Stuart, the British composer of the famous song, "Lily of Laguna." This song and others of his compositions are sung in this film, which was awarded 8 marks in the C.E.A., when first released. Emlyn Williams is also featured.

The other two films star Will Fyffe as the able Mr. Reeder in "Missing People" and "Mind of Mr. Reeder."

These pictures will be available for immediate release, and Exclusive Films recommend these popular subjects to all exhibitors who are in need of first-class quota footage.

ASSAULT ON OPERATOR

Defendant Fined

Gangs of youths who frequented the Litherland Coliseum kinema and shouted while the films were being shown and threw things at the screen were referred to at police-court proceedings against John Talleant, a youth, of Litherland, for assaulting William T. Larkey, an operator at the Coliseum. It was stated that Larkey was coming down the stairs from the operators' box at the close of the show to go home when he was attacked by a group of hooligans, who jumped on him and assaulted him. Another operator rushed to his colleague's assistance and the group ran away.

The proprietors asked the magistrates for protection against this kind of thing. In addition to making themselves a general nuisance, the crowd ripped open the upholstery of the seats.

Defendant denied that he assaulted the operator, though admitting that he was with the gang.

Larkey told the Bench that the defendant came back after the assault and apologised. He did not see Talleant actually assault him. There were six youths in the gang.

A fine of £1 was imposed.

FACTS ABOUT M-G-M's HUGE STUDIO

172 Acre Site

METRO - GOLDWYN - MAYER studios in Culver City cover 172 acres. Lot 1, covering 44 acres, houses all stages and buildings. Lot 2, covering 37 acres, contains a park and permanent exterior sets, including the celebrated city of Carvel, home town of the illustrious Hardy family. Lot 3, a new tract of 91 acres, is used for outdoor settings.

There are 177 buildings on Lot 1, including offices, stages, shops, dressing-rooms, etc. Thirty sound stages are taxed to capacity in the production of M-G-M pictures, and a special building houses the cartoon department where the M-G-M Technicolor cartoons are made.

The studio has its own police department with a large force of officers and men, as systematically organised as a metropolitan force, and its own modern fire department. More than 170 arts and crafts are represented in the organisation. The average number of employees, not including extras and small-part players, totals more than 4,000. The Studio Club, a mutual benefit organisation of employees, has a membership of over 3,000.

The studio telephone exchange has more than 1,200 stations and handles more long-distance calls than an average city of 50,000. Approximately 2,700 persons eat in the commissary daily, including a majority of M-G-M stars and featured players.

The make-up department has handled as many as 1,200 persons in an hour. The wardrobe department has handled as many as 5,000 persons in a single day.

The electricity, supplied by the company's own plant, could easily light a city with a population of over 25,000. The studio has its own industrial centre, its own railway, lumber yards, shops, foundries, machine shops, mill and other construction necessities. The research department answers an average of 500 questions daily, ranging from historical data to modern etiquette.

The studio laboratory prints an average of 150,000,000 ft. of film for release prints annually, in addition to 29,000,000 ft. of prints of rushes and 25,000,000 ft. of negative.

Manx Children Entertained

Between 500 and 600 Manx boys and girls, children of Manxmen serving in H.M. Forces and in the Merchant Navy, were the guests of the Strand Cinema, Ltd., Douglas, Isle of Man, on Tuesday afternoon this week. A special film show included the comedy "You're in the Army Now" and "Listen to Britain." As they left the hall each youngster was presented with a sixpenny piece.

R. C. S. Wilmot, manager of the Odeon, Newcastle-on-Tyne, had a crowd of Coastal Command pilots, observers and gunners "in" last Monday when he gave a first run to "Coastal Command." The airmen paid it the highest compliment permitted by their limited vocabulary. They said it was "good."

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BIGGEST SPECIAL PRODUCTIONS PLUS:—

GREAT ENTERTAINMENT & BIGGER BOX-OFFICE

WITH THESE

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PARSON OF PANAMINT
THE MONSTER AND THE GIRL
BUY ME THAT TOWN
TORPEDO BOAT
AMONG THE LIVING
SECRET OF G.32
A NIGHT IN NEW ORLEANS
NO HANDS ON THE CLOCK
DR. BROADWAY
PACIFIC BLACKOUT
STREET OF CHANCE
I LIVE ON DANGER
WILDCAT
NIGHT OF JANUARY 16TH
POWER DIVE

Paramount Pictures

GAY COMEDIES and SPARKLING MUSICALS

LOVE THY NEIGHBOUR
MAGIC IN MUSIC
THE GAY CITY
KISS THE BOYS GOODBYE
WEST POINT WIDOW
'HENRY ALDRICH' SERIES
HEARTS IN SPRINGTIME
EASY LIVING
TRUE TO THE ARMY
WORLD PREMIERE
SWEATER GIRL

NEAREST PARAMOUNT EXCHANGE

KEEP IN TOUCH WITH YOUR

"NICE GOING!"

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BRITISH LION *Presents*

Dazzling Beauty
Sensational Stars
Thrilling Spectacle
Songs and Laughs Galore

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ICE CAPA

Trade Show

WATCH FOR PROVINCIAL TRADE SHOWS

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MANAGING
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ICE-CAPADES REVUE

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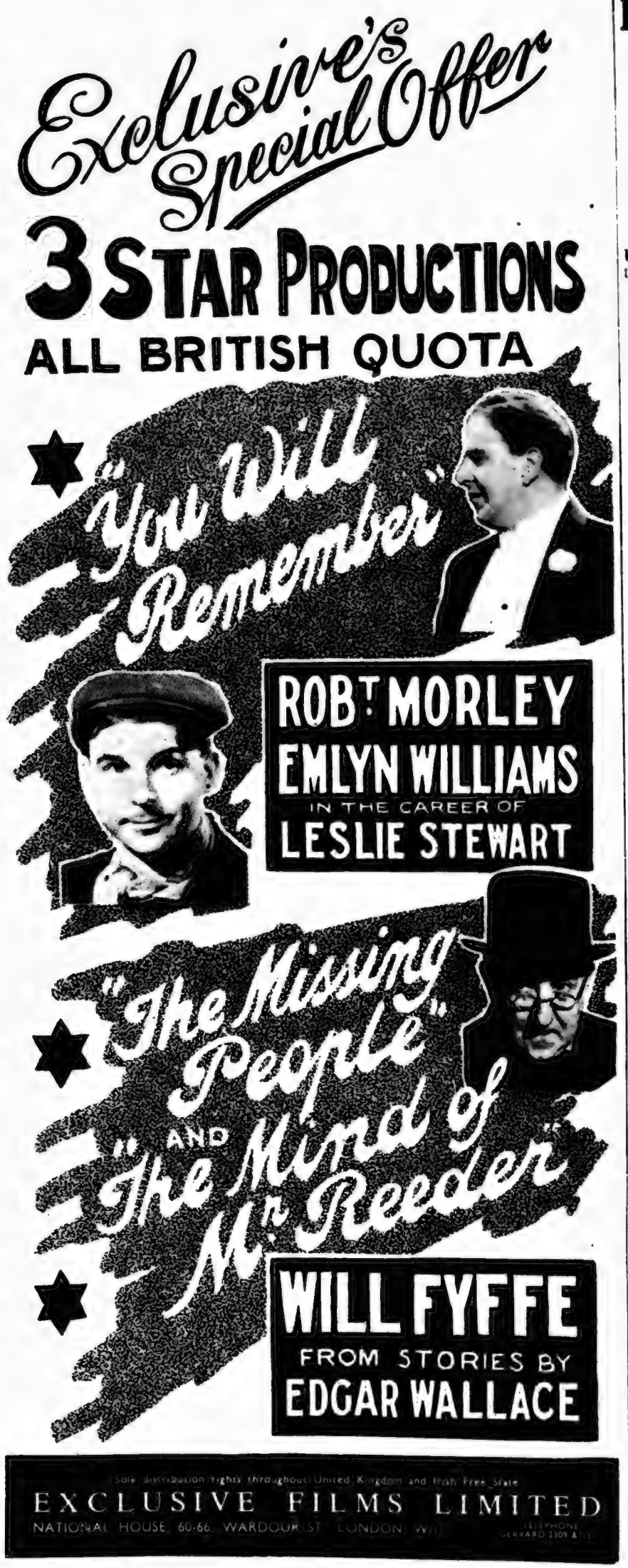


FILM DAMAGE COMPLAINT IN S.E. LANCS

The Price We Pay for Novice Operators

NEED for the more careful handling of films, by both exhibitors and renters, was stressed in the discussion at the meeting of the committee of the South and East Lancashire branch, at Manchester, on Friday. J. J. McCracken presided.

L. Harris, branch manager of United Artists, sent this letter to the Branch :—

We are receiving many complaints from exhibitors with regard to the condition of films as supplied to exhibitors, although we pride ourselves on the fact that every care is taken so far as our product is concerned.

I do feel that the trouble is caused through inexperienced and sometimes careless operators. We have many complaints on change days from kinemas, not only reporting the condition of films, but also stating that they are received with the wrong beginnings and ends attached to the reels.

Sometimes, where there is no time to examine the film before exhibition, you will appreciate the confusion in the kinema.

Our film repairers have been with us for a considerable time, and I have every confidence in their work. I can only think that many of the complaints are caused through carelessness on the part of the kinema operator.

My reason for writing to you is that you may like to take this matter up with the members of the C.E.A. so that they can in turn keep a more careful watch on operating boxes.

You will appreciate they are the ones to suffer particularly by the mishandling of films. No matter what precautions the renter may take, some of this carelessness cannot be overcome by us. You will realise, of course, that my complaint does not concern United Artists alone, as I have spoken to several renters' managers and am informed that their films are being treated in exactly the same manner.

Matter for C.E.A.-K.R.S.

Whilst not admitting that exhibitors were altogether blameworthy, the Chairman said it was unfortunately true many kinemas had had to employ operators who were not so skilled as their pre-war personnel. In his opinion, both exhibitors and renters must accept responsibility for the condition of films.

Arthur Peel made the interesting suggestion that the C.E.A. and K.R.S. should jointly issue a notice for hanging in operating rooms, requesting operators and rewinders to exercise the utmost care in the handling of films, to protect them from damage. Such a notice issued by the two Associations would carry much weight.

Circumlocution

"Why travel to London in order to get to Edinburgh?" asked J. J. McCracken. The suggestion seemed a roundabout way to deal with the matter. Every exhibitor could type out a notice and display it. If the "boss" put up such a notice, it should be effective.

A. Peel: My point is that this is a national matter and it should be dealt with by the C.E.A. and K.R.S.

Pot Calls the Kettle Black

Coun. J. C. Whitaker thought the renters might be asked to see that a sufficient number of decent copies were in circulation, and to withdraw those which had been worked too hard. If they wanted exhibitors to help them, they should see to it that good copies were available for the late runs, which incidentally cost percentages that were just as high as for the early releases.

Some of the worn out copies sent out to kinemas were in unsatisfactory condition throughout their length. By all means ask operators to take more care of films, but request the renters to provide sufficient good copies.

Dupe Copies

Tom Lewis remarked there was another issue that ought to be taken up by the C.E.A.—namely, the distribution of dupe copies. It was wrong for the renter who had booked a film on the strength of the Trade show presentation to send out dupes which definitely were not up to the Trade show standard.

It was agreed that the subject be raised at the annual meeting of the branch to be held on January 22.

Grading Complaint

From L. B. Higginbotham, director and secretary of the Majestic, Macclesfield, was received a letter dealing with the regrading of his theatre, which he said had been placed in Grade A. Strong exception was taken to this.

He asked for the subject to be thoroughly discussed at a branch meeting so that the break figures for grading could be revised. Grade A. theatres were those whose money holding capacity was within the range of £25 and £145. Anything over this figure and the theatre became A.A. That seemed to call for revision.

Apart from grading, what was the position with reference to the wages clause in the agreement with the N.A.T.K.E. of the higher grade kinemas? The Majestic opened nightly from 6.30 and gave three matinees per week and was quite a different proposition from the kinema giving continuous shows. Mr. Higginbotham asked if the fees paid by A.A. theatres had been increased in proportion to those of other theatres.

Secretary C. Littler replied that the question of grading arose solely by virtue of the revision in the prices of admission. Most halls had found themselves placed in a higher category, and therefore, in accordance with rules, they were charged a higher rate of subscription.

The question will be placed on the agenda for the annual general meeting.

Annual Meeting

Brief comment was made on the arrangements for the annual general meeting. T. Lewis (hon. treasurer) submitted a draft balance sheet, which showed a cash balance of £136.

Postscript Pleasantries

The meeting concluded with a vote of thanks to the chairman, proposed by Coun. Woolstencroft, seconded by J. C. Whitaker, both of whom complimented Mr. McCracken for his fine work for the branch.

Following the meeting Mr. McCracken entertained his colleagues of the committee and the representatives of the Trade Press to luncheon.

NORTH-WESTERN BRANCH MEETING

To-morrow's meeting of the North Western Branch, C.E.A., will have before it the following changes of nominee: Atlas, Liverpool, from J. Jones to E. Coucher (manager); Winter Gardens, New Brighton, from G. A. Rendell to J. O. Williams (manager); Lyceum, New Ferry, from H. G. Turtle to A. Winman; Ritz, Birkenhead, from H. H. Springett to Mrs. Marjorie Boht (relief manageress); Regal, Lower Ince, from T. Atherton to T. T. Atherton (manager).

The meeting will be held at Rushworth Hall, Islington, Liverpool.

Esmond Knight turns in a terrific portrayal of the Gestapo chief in the Archers production THE SILVER FLEET (G.F.D.)

Warrington Rejects S.O. Licences

DEFERS TO G.C. INSTRUCTION

AT a specially convened meeting on Friday, Warrington exhibitors decided to defer to the instruction of the C.E.A. General Council, and to refuse to accept licences incorporating unacceptable conditions.

Exhibitors objected to two conditions of the licence: (*a*) A ban on the admission of children under 16, and (*b*) submission of accounts.

By the terms of the compromise settlement it was agreed that the two disputed conditions should remain in the licences and the local exhibitors agreed not to question their validity unless they were prosecuted for infringing them, in which case they reserved the right of proceeding with a test case.

That formula is not acceptable to the C.E.A. because of the bigger issues involved.

The Warrington Watch Committee's view is that the only justification for opening kinemas on Sundays is to accommodate the military personnel and it was in deference to the wishes of the military authorities that it reached agreement with the ten local exhibitors.

On Saturday a letter was sent to the Warrington Town Clerk, informing him that exhibitors could not accept the licences incorporating the conditions to which exception was taken.

A Long Controversy

This new turn in a controversy which has gone on for 18 months and which was considered both by the Watch Committee and exhibitors to have been settled by compromise, but without prejudice to the point of principle involved, is rendered all the more piquant by reason of the fact that President W. J. Speakman is interested in two Warrington theatres concerned.

A full statement will be made at the meeting of the North Western branch (of which Warrington exhibitors are members) to-morrow.

MANY ASPIRANTS FOR NORTHERN C.E.A. EXECUTIVE

Nominations already made will necessitate the recording of ballot votes for both delegates and members of the executive committee, at the annual meetings of the Northern branch next week.

William Carr (Seaton Delaval) will continue as chairman, E. R. Eadie (Birtley) as vice-chairman, S. Bamford (Newcastle) as treasurer, and Fred Jackson, as auditor.

In addition to the retiring delegates (W. Carr, W. S. Gibson, E. J. Hinge, F. M. Horsfall, F. W. Morrison, T. Thompson and T. H. Scott), Charles Chipchase and F. Jordan have been nominated.

Eight delegates are required, the Branch having decided at its last meeting to take advantage of its membership qualification to add one to the total of seven delegates previously appointed. Excluding officers and delegates who are ex-officio members there are 16 nominations for the 12 places on the executive committee, the new aspirants being J. Douglas, F. C. Ewing, W. Lashford and F. McCulloch.

The trustees (S. Bamford, W. S. Gibson and James MacHarg) continue, as will, it is anticipated, the Conciliation Board members, C. Crowe, W. Carr, F. M. Horsfall, W. S. Gibson and B. Renwick.

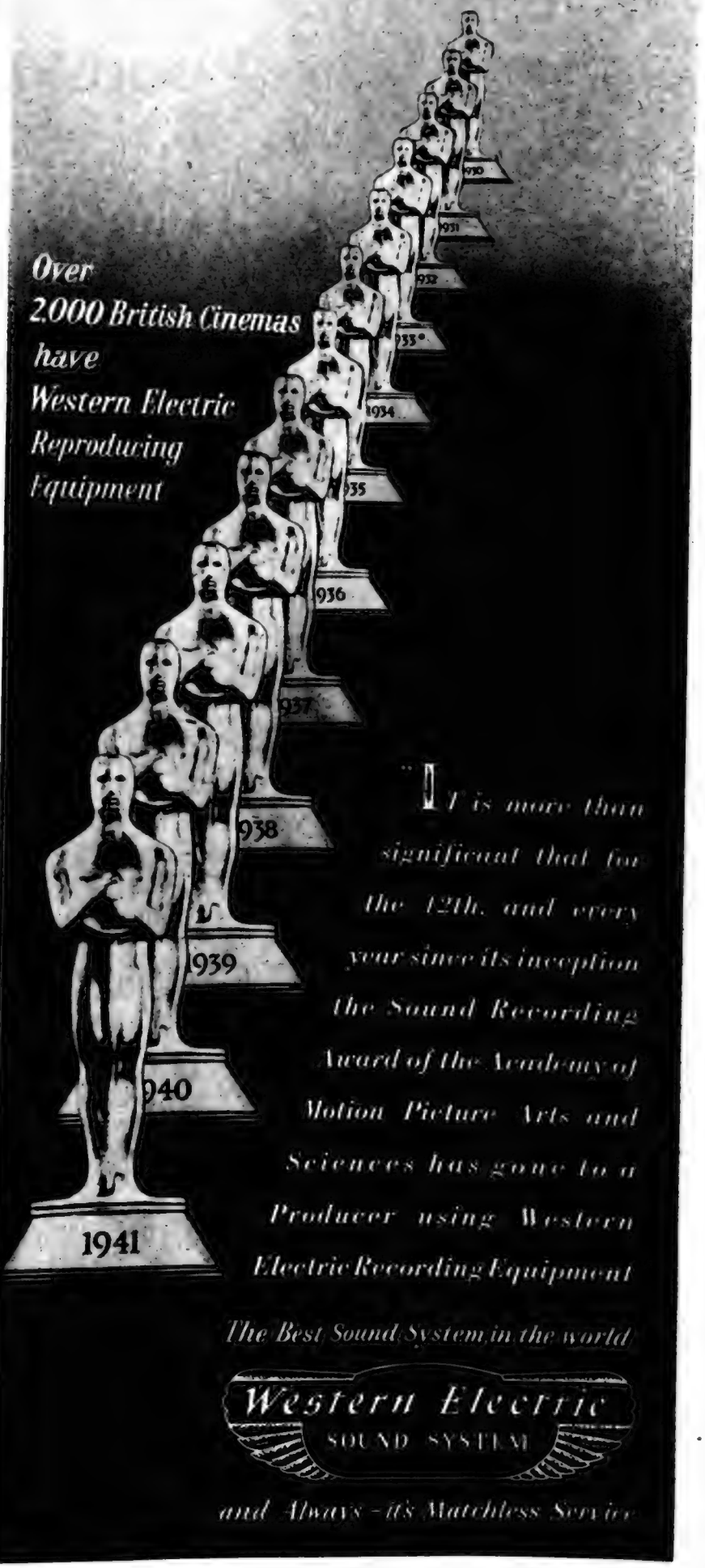
THE LATE G. B. HAYDOCK

Chester Manager's Funeral

Many exhibitor friends attended the funeral of the late George B. Haydock, manager of the Gaumont, Chester, and formerly of the Majestic, Chester. The service at Chester Cathedral was conducted by the Bishop of Chester, and the cortège en route to the cemetery passed both the Gaumont and the Majestic kinemas.

At the graveside were: N. Snell (divisional superintendent, G.B.), A. Keen (assistant divisional superintendent), W. E. Mulvey (manager, Music Hall), Owen Jones (Majestic, Chester), R. Wilson-Padgett (organist and relief manager, Gaumont), B. Lotto (projectionist), and other members of the G.-B. staff and representatives of various local organisations. There were wreaths from each of the theatres in the city.

THE MOTION PICTURE WORLD'S OWN AWARD FOR MERITORIOUS ACHIEVEMENT



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NEW CHAIRMAN FOR SOUTH WALES

Year's Work Reviewed at Annual Meeting

THE annual meeting of the South Wales and Mon. branch was held at Cardiff on Friday, Arthur Morgan (Blaenavon) presiding over the early proceedings, but the attendance was below average.

Reviewing the past year the CHAIRMAN remarked that in spite of their many difficulties he thought that the Trade had much to be thankful for.

He paid tribute to the great help he had received from the branch secretary, W. J. Fooks; members of the executive committee, too, had been extremely helpful during a trying period, and he wished to thank them for their loyal support.

Won by a Head

There were four nominations for the position of chairman—A. Attwood, C. Isaacs, B. A. Lobley and A. Morgan. Ultimately the vote, which was by ballot, was declared to be a tie between C. Isaacs (Bridgend) and B. A. Lobley (Barry). The retiring chairman suggested they should toss for it, and this resulted in a win for Mr. Lobley.

W. PRICE (Tredegar) protested against this, and said the chairman should give his casting vote in the usual way. Mr. Morgan, exercising this privilege, declared B. A. Lobley elected.

The 1943 CHAIRMAN, returning thanks, said that while he had been active in C.E.A. affairs for a good many years in Scotland, he appreciated he was a comparatively new member in South Wales. He felt he was following stalwarts, for even when in Scotland he was fully aware that South Wales was always in the news, with such men as Victor Davis, Dick Dooner, A. B. Watts, W. Berriman and many more to the fore. The Council and officers of the Association who had guided the policy of 4,500 members up and down the country deserved to be congratulated. He appealed to the members to attend the meetings and indulge in constructive and unbiased debate at all times.

Other Officers

The only nomination for the vice-chairmanship was that of J. Morgan (Gilfach Goch), who was duly declared elected.

The following will comprise the new Executive Council: B. A. Lobley, J. Morgan, W. Berriman, Arthur B. Watts, W. Lewis Smith, A. Morgan, W. J. Fooks, F. A. Cam, A. Attwood, H. Jones, J. E. Taylor and W. Hyman. From seven nominations for the three positions as delegates to the General Council the following were declared elected: W. Berriman, W. Lewis Smith and A. B. Watts. The new Chairman automatically becomes a fourth delegate.

THE YEAR'S WORK

Presenting his annual report, A. B. WATTS, the treasurer (who was re-elected), said the accounts showed a happy state of affairs. After referring to the branch investments in War Loan, etc., he said they had roughly another £234 available for investment, and it was decided that £200 of this sum should be put into Defence Bonds. Further, it was decided to vote the usual 10 gns. to the C.E.A. Benevolent Fund.

R. H. March, Son and Co. were re-elected auditors.

The Secretary's Record

The Branch Secretary (W. J. FOOKS) presented the following report on the year's activities:—

Membership of the branch has increased to 247.

With regret the deaths of Archelaus Jones, Ben Oliver (Gorseinon) and Harry Thomas, of Caerphilly, were referred to.

A Technical Advisory Committee had been formed, consisting of F. A. Cam, A. Morgan, W. J. Fooks and J. Westlake.

Carbon Rations

Reporting on the proceedings at the last General Council meeting, W. BERRIMAN drew the attention of members to the fact that a large number of exhibitors were not taking up their rations of carbons. If they did not take up their allocation they might find themselves in difficulty later on.

Then there was the matter of cartons in which the carbons were received. Members were asked, as a very special favour, to return these by transport to the Carbon Pool. Further, they were asked to endeavour to return them without being ripped. Shortage of cartons would mean carbons being inefficiently packed, with resultant breakages.

The copper strippings from stub ends and other copper residue from used carbons were also urgently required.

The C.T.B.F. Leader

R. C. BROMHEAD'S report on Cinema Day was also mentioned. He asked that thanks be conveyed to the South Wales and Mon. branch for the excellent result of their Christmas Prize Draw.

Referring to the suggested "Employee's Day" in aid of the Trade Bevenevolent Fund, Mr. Berriman said it was proposed to hold this on February 19. The Scheme was to incorporate the whole of the country, and it was hoped to raise a goodly sum.

S.O. Warning

The Legal and Finance Committee had had under consideration the question of the Sunday opening of kinemas. He wanted to draw their attention to the fact that if the question affected any particular member, he should accept only those new clauses that applied to the other six week-days. If a member should be challenged with any infringement, he should refuse to accept it and immediately communicate with the General Council.

Reporting on the General Purposes Committee, Mr. Berriman said that one of the most important matters was a letter from T. O'Brien, N.A.T.K.E., about war bonuses. This has already been dealt with in the KINE.

Fox Agreement

ARTHUR MORGAN, supplementing the report, referred to the work of the Film Rentals Committee. He said he felt they had been badly let down under the agreement with 20th Century-Fox.

W. BERRIMAN thought what the Association did succeed in doing was preventing Fox going on with the terrific increases.

Other members emphasised that Fox were not carrying out the agreement, but W. BERRIMAN further stressed that if they had any complaint, then Fox had agreed that it should be dealt with by the General Secretary.

A Further Application

ARTHUR MORGAN said particulars had been sent to Head Office from his situation, and the only reply received was that it had been noted.

The SECRETARY suggested he should write up and point out that a complaint had been received and urge that something should be done.

It was decided to write to the General Secretary on the matter, and on the proposition of C. ISAACS it was further decided that the Rentals Committee should be asked to view the whole of the booking situation.

Richard Dennigan and Ellen Drew in ICE-CAPADES REVUE (British Lion)

South Mids Annual

HEALTHY FINANCE

A membership of 135 with no one in arrears is the record of the Southern Midlands branch C.E.A., which held it 22nd annual meeting on Wednesday, January 13. N. A. Ayres presided.

The branch's income during the year was reported as £428 19s. 5d., its expenses as £324 11s. 4d., showing a balance carried forward of £104 8s. 1d.

Nomination for chairman in place of N. A. Ayres, who has occupied the position for two years, resulted in the unanimous choice of D. C. Walls, proposer and seconder being H. D. Pascoe and C. H. Russ.

A. W. Green was elected vice-chairman and R. Chetham treasurer, E. J. Carpenter remaining as secretary. The Chairman, R. Chetham and N. A. Ayres were elected to serve as General Council delegates. R. Chetham was chosen as General Purposes Committee representative. Trustees are: Coun. L. Salmons, H. D. Pascoe and W. Southan Morris.

The secretary was instructed to apply for Good Friday opening as in previous years and to contribute a cheque of £25 to the Hertfordshire Troops Welfare fund if he thought it advisable.

Regarding the new condition re standing imposed on the Herts 1943 licence, Major Gale, Coun. A. W. Green, N. A. Ayres, R. H. Dewes and W. Southan-Morris are to form a deputation to meet the Licensing Committee.

Attention was drawn to Cinema Employees' Day, on February 19, and members were asked to bring this effort for the C.T.B.F. to the notice of their staffs.

Arbitrary Licensing Conditions

ARISING from the report of the General Council meeting given by J. Mather at last week's meeting of the S.E. Lancs branch, special reference was made to objectionable conditions that were sometimes incorporated in licences, especially for Sunday shows. Members who were handed licences with unreasonable clauses or conditions were asked to notify the General Secretary without delay. J. J. McCracken presided.

There had been controversy in Warrington over the Sunday licence conditions, which called for the submission of accounts and a restriction against the admission of children. Local exhibitors and the authorities recently reached a compromise settlement, but the objectionable clauses were not withdrawn.

The exhibitors had been advised by the C.E.A. not to pick up the licences. Branches which did not accept guidance from headquarters on such matters could not expect help from the Association if difficulties arose. If harsh conditions were accepted in respect of Sunday shows, it might not be long before they were applied to week-day performances. If such circumstances arose within the S. and E. Lancs branch, members would be expected to act in accordance with C.E.A. policy.

C.E.A. Policy Commended

Coun. W. WOOLSTENCROFT considered it a wise policy for the Association to take a stronger line in regard to the actions of branches.

J. MATHER: Unless the C.E.A. takes vigorous action when it is called for, our lives will not be worth living.

W. W. LLOYD questioned whether the restrictions, which had been imposed on exhibitors in some towns would ever be withdrawn. The terms of the Cinematograph Act should be enforced uniformly throughout the country. Certain conditions were enforced in Oldham that did not apply elsewhere, yet what was wrong in Leeds might be right in Oldham. There were differences in conditions in neighbouring towns.

J. MATHER: On the other hand, if the Act was strictly enforced, many kinemas would be compelled to close down.

Secretary LITTLER: What is required is a new Cinematograph Act.

The CHAIRMAN observed that this was a matter in which Vice-President H. Simpson was keenly interested, and he might take it a step further when he reached higher office.

FILM THEFT CHARGE FAILS

A charge of theft in regard to forty-five films, valued at £550, the property of Associated British Film Distributors, was dismissed at Newcastle Police Court on Friday last, January 15.

The defendant was Fred Curry (33), of Matilda Street, Newcastle.

Prosecuting solicitor said that until October last Curry was in charge of a store in Corporation Street, Newcastle, belonging to A.B.F.D. After he had left stocktaking revealed that a number of films were missing. The police were informed, and Sergt. Addison and the local manager found a quantity of films in a garage at Gateshead, 45 of which were identified as the property of A.B.F.D.

Sidney Herbert Partridge, branch manager of the company, [illegible]ted that Curry's services were [illegible]ated for general neglect of duties. The witness told the court that all the [illegible]ng films but two had been recover[illegible]. He had not heard Curry say that he [illegible] merely lent the films and could [illegible] hands on them.

Det.-Sergt. Addison said a [illegible] named Tyrrell was in possession of [illegible] missing films at Gateshead. Tyrrell [illegible] he got the films on loan from Cur[illegible] he was showing the films free for C[illegible]. Witness added that Curry had [illegible]ked if Tyrrell approached him and [illegible]ed that he would sell him some films.

Mr. McKeag submitted that [illegible] prosecution had failed to prove [illegible] case, and said that obviously there [illegible] was no intention to deprive the own[illegible] of the films permanently.

Alan

BAXTER

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A P.R.C. PRODUCTION

DIRECTED BY ARTHUR RIPLEY

G.-B. THEATRE FILM HOUSE

TUES., JAN. 26 : 2.30

PATHE GAZETTE : PUBLIC NEWSREEL No. 1

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A NIGHT FOR CRIME

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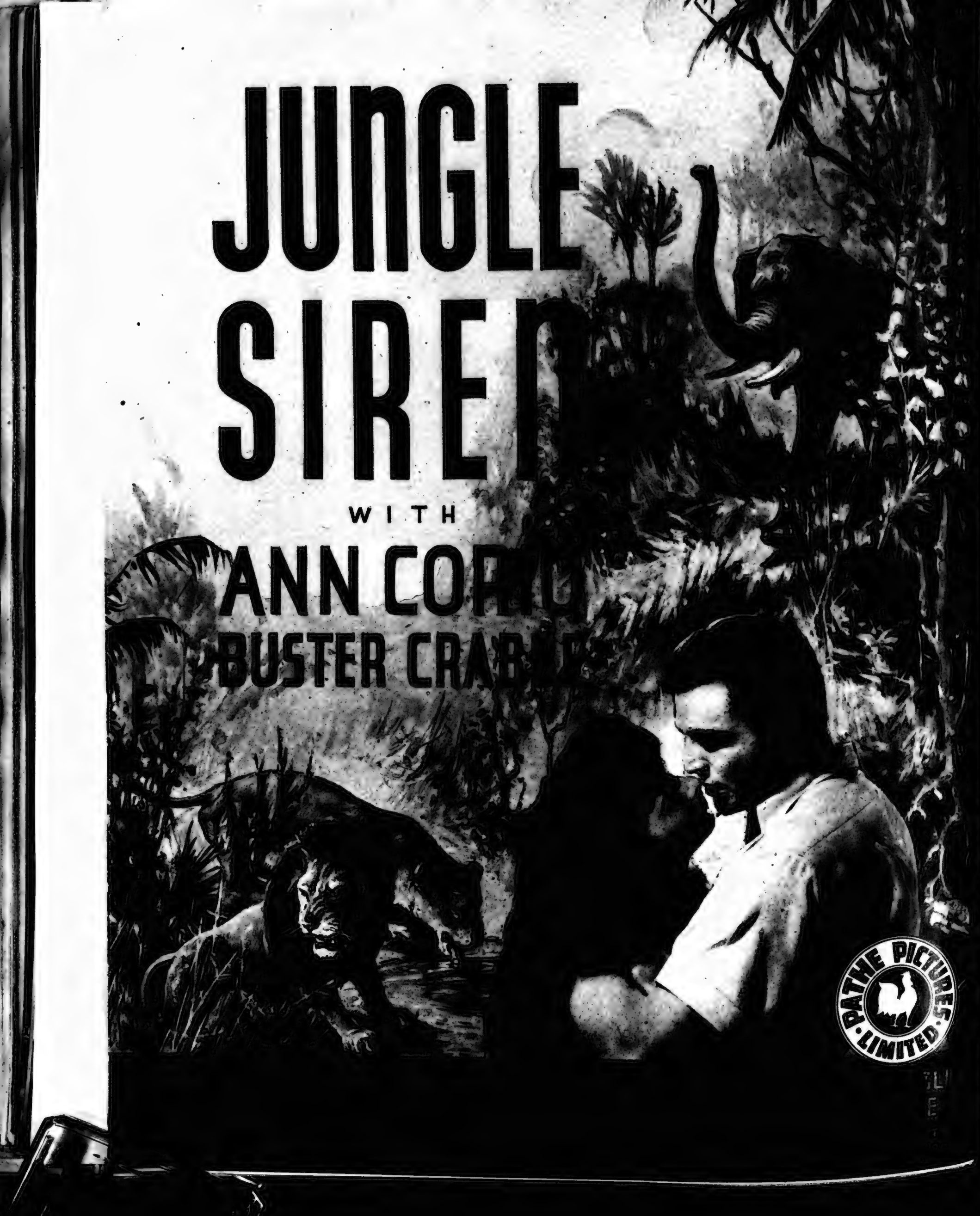
JUNGLE
SIREN
WITH
ANN CORIO
BUSTER CRAB
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LIMITED

BOUQUETS ALL ROUND

To Midland Workers

IN the Lord Mayor of Birmingham, Coun. W. S. Lewis, the Trade has a staunch supporter of the Sunday opening of kinemas. Responding to the "Civil Authorities" at last Friday's annual luncheon of the Birmingham and Midlands Branch, Coun. Lewis said that the nation which would win this war would be the one who maintained the highest morale of the people.

A Uniform Policy

One of the saddest sights he had come across was a small town into which a large number of troops had been brought, with nothing to do and nowhere to go on Sundays. He appealed to the authorities of such towns to permit Sunday kinema opening.

Members of the branch were doing a wonderful job in keeping their kinemas open on Sundays, and he felt that there should be some uniform basis throughout the country.

Public Transport

The question of Sunday opening was bound up with that of the transport curfew. It was fatal in war time to cut down the opportunities for enjoyment of the workers and the citizens generally. His motto was, "Work hard, fight hard, and play hard." Surely it was not unreasonable to ask for transport to enable them to visit their kinemas. If a transport curfew was put into operation on week nights it would mean that many workers would not be able to see a full programme through.

In the circumstances one could not blame them if they left the factories earlier in order to go to the pictures for a little relaxation. He hoped, if only for that reason, the authorities in Birmingham would get over the curfew difficulty.

The Authorities

The toast of "The Civic Authorities" was proposed by C. H. Russ (chairman), who recalled how the branch had always worked in close harmony with all sections of the civic authorities of the city. They always received a sympathetic hearing, and in these troublesome times that was a great thing. Perhaps the only fly in the ointment was the shadow on the horizon appertaining to the proposed transport curfew.

But he thought that with the help of the civic authorities that difficulty would be treated with reason. Members of the kinema Industry appreciated that petrol and rubber must be saved, and anything which would bring the war to a successful conclusion it was prepared to help.

If it was a question of public morale, exhibitors were the servants of the public and would give the public what they should have. In his opinion the City Council had shown great wisdom in opposing the proposed curfew. So far as kinemas in the centre of the city were concerned, it would mean a curtailment of hours and increased staff difficulties.

The Busy President

In addition to the Lord Mayor and Lady Mayoress of Birmingham, the visitors included the President and General Secretary of the C.E.A. Their health was proposed by Lt.-Col. S. K. Lewis, and, responding, Major Speakman remarked that the 25 branches of the C.E.A., he had so far managed to visit 17.

He had always looked upon the Birmingham Branch as one of the foremost in the country. He understood that Mr Russ would be chairman again, and desired in advance to congratulate him upon his election for the third year in succession.

The branch had been fortunate in the past in providing the Association with presidents. Now Capt. S. W. Clift had been nominated for the vice-presidency and it seemed hardly likely that any other nominee would be forthcoming.

Reviewing recent activities of the C.E.A., Major Speakman emphasised the important part the excellent contacts and sympathetic hearing the Association had secured with Government Departments had played in enabling the Trade to carry on during the war and in maintaining the nation's morale.

A Handsome Donation

In presenting H. F. Harvey, treasurer, *Birmingham Mail* Christmas Tree Fund, with a cheque for £5,000, the result of the recent kinema collections, A. G. MAY (Bristol Cinema), organiser of this year's effort, described that record total as a wonderful tribute to the memory of the late Lewin P. Samuel, who for 15 out of the 18 years during which the collection had been taken was responsible for organising it. Up to date the local Trade had raised £21,900 for that deserving charity. He made special reference to Leslie Holderness (Odeon Theatre), who had broken his previous year's record of £900 by collecting the unprecedented sum of £1,051, and the special efforts of E. B. Gold had resulted in the collections on the A.B.C. circuit being increased by practically 100 per cent.

Carmen Miranda in SPRINGTIME IN THE ROCKIES (20th-Fox)

Young Operator Fined for Theft

"Much thieving goes on in this district. If you come again you are in danger of being sent to a Borstal institution," said the chairman at Church Police Court on January 14, when Stanley Colber (19), Oswaldtwistle, was fined £4 for stealing from Oswaldtwistle Technical School.

It was stated that defendant, a kinema operator, had access at the place where he was employed to an emergency key to the Technical School. The offence was committed during fire-watching duty.

"China Fights" in Edinburgh

"China Fights" (Anglo-American) is being shown in the Synod Hall, Edinburgh, this week, and on the invitation of Councillor J. R. Poole, a representative company of public citizens, including the Lord Provost and the Chief Constable, were present at a preview last Thursday. At the close of the showing the Lord Provost thanked Councillor Poole for giving them an opportunity of seeing such a remarkable film, and for his generosity in giving the proceeds of the following week's exhibition of the picture to the United Aid to China Fund.

MIDLAND BRANCH REPORTS SUCCESSFUL YEAR

General Secretary's Tribute

W. R. FULLER, General Secretary, addressing the annual meeting of the Birmingham and Midlands branch, declared that C. H. Russ, who was unanimously elected chairman for the third year in succession, had done a marvellous job of work in raising the branch to its present high position. He also paid tribute to A. W. Rogers, who had completed 15 years' service on the General Council.

Treading on what he described as "dangerous ground," Mr. Fuller referred to the controversy in regard to "Cinema Day" during the past two years. He was glad a settlement had been reached.

If the compromise effected was the basis for the future there should be no more suggestions that the National Fund was trying to take over the Birmingham and Midland Fund. He knew of no intention of the former to get hold of the local fund.

Entertainment

They were in the fortunate position that the circulation of the official M. of I. films depended upon the maintenance of the supply of entertainment films. Without the latter all propaganda films would be perfectly useless as there would be no one to see them.

It appeared to him that the point had now been reached when there would be further calls on the Trade for man- and woman-power. He appealed to all members to support their officers in the difficult problems which would have to be faced during the coming year.

"Friendly Relations"

In his review of the past year's activities Mr. Russ said the membership of the branch showed a small increase, being 280 compared with 277 in 1941.

Although the Joint Committee with the Birmingham Justices had been suspended for the duration of the war, during the year there had been several meetings with the Licensing Justices with whom a friendly relationship had been maintained. That had contributed in no small degree to the surmounting of many difficulties.

Technical Committee

For the fifteenth year in succession, A. W. Rogers had been chairman of the Technical Committee, and he and the members were to be congratulated upon the continued success of their work. The training school for women operators, which, with the help of G.-B., was brought into operation a little over a year ago, had been an outstanding success, and their sincere thanks were due to Messrs. Hart, Stark and Waterhouse of G.-B., and also A. G. May for the success of this scheme.

Sunday Opening

During the year Sunday opening had been granted in several areas, but there were still a number where, despite the urgent public demand, applications had so far been unsuccessful. There had been many difficulties to overcome, and their experience of the varying conditions which local authorities seek to impose clearly demonstrated the need for conditions of Sunday opening to be established on a uniform national basis.

The amount contributed by Birmingham kinemas during the year from Sunday takings to the charity fund of the Justices exceeded £25,000. That confirmed the opinion expressed a year ago that many people who would otherwise attend during the week, but by reason of their long working hours were unable to do so, were now seeking their relaxation by visiting the kinema on Sundays. That resulted in takings which would otherwise have been received during the week being diverted to Sunday, and consequently made subject to the charity levy. That position would be further aggravated by the forthcoming weekday curfew on transport.

Another aspect of that levy was that during the years 1936 and 1937 it averaged less than £15,000 p.a., so that the profits of Birmingham kinemas had been depleted in comparison with those years by over £10,000, which amount, instead of going to the Exchequer in the form of Excess Profits Tax to assist in the national effort, had been diverted to the charity fund of the Justices.

An application made at the annual theatre sessions in October last for a reduction in the levy was unsuccessful, but a further request would be made to the Birmingham Licensing Justices to reconsider this matter.

Vice-Presidency

Capt. S. W. Clift had been nominated by that branch as national vice-president for the coming year, and there was every reason to believe that he would be elected without opposition, a fact which in itself was a well-deserved tribute to his outstanding ability.

Staffs

The urgent demand of the Services for men and women and their transfer to other work of national importance had made the year a particularly difficult one, but through the good offices of A. G. May, as liaison officer with the Man-Power Board, they had so far been able to carry on. Practically the whole of the area of the branch was now covered by agreements with the N.A.T.K.E., with whom they continued to work harmoniously.

A Clean Record

In his report of the Technical Committee, A. W. ROGERS stated that, in spite of staff difficulties there had not been a failure of any advertised exhibition, while the record of film fires was one of the cleanest for many years.

Setting a Standard

H. B. LANE stated that of the 512 films reported upon by the Sunday Films Committee only 14 were considered unsuitable. Many other towns which had adopted Sunday opening had accepted Birmingham's list of unsuitable films as their standard.

Sound Finance

The report of W. H. BULL (hon. treasurer) disclosed a highly satisfactory financial position. With an income of £1,020, including £949 from subscriptions, and an expenditure of £850, there was a surplus on the year of £170. The total assets of the branch now stand at £2,066, and it has no liabilities.

New Officers

B. T. Davis succeeds Coun. W. T. Hodge as vice-chairman, while the following were elected delegates: Chairman, vice-chairman, Lieut. Col. S. K. Lewis, E. B. Gold (A.B.C.), T. McDermott (Bromsgrove) and K. F. Jones (Clifton circuit). W. H. Bull was appointed a trustee in succession to the late G. H. Tyler, and Lieut. Col. Lewis was provisionally appointed delegate to the General Purposes Committee.

WASTE PAPER

The salvage drive is as urgent as ever. Are you doing your bit?

CLAYTON SOUNDS THE CHALLENGE

Sheffield's New Chairman Hits Out at Exhibitors' Weaknesses

A STIRRING speech by E. C. Clayton, the newly-elected chairman of the Sheffield branch, was the outstanding feature of the annual meeting, which took place last week. Mr. Clayton made a strong appeal for a more vigorous attitude on the part of the exhibitors, with particular reference to their business dealings with the distributors.

J. W. KEETON, the retiring chairman, proposed the election of Mr. Clayton. He had matured in years and experience and would be more valuable than ever.

W. E. HARTE (Rotherham) seconded the election of Mr. Clayton, and at the same time proposed a vote of thanks to the retiring chairman for the good service he had given during the past year.

Both propositions were carried unanimously.

Thanking the members for his election, Mr. CLAYTON expressed appreciation of the work Mr. Keeton had done for the branch. He would try to give members the benefit of his many years of experience in a business which had grown to be a great feature in the national life, and he would try to give everybody a fair hearing in discussions on all subjects.

One other thing he would try to do was to attract members to meetings and to keep them interested in the affairs of the Association. The branch did not get anything like adequate support, and the attendances were comparatively poor.

Only the previous day he had met a member who had not attended a meeting for 15 years. He asked him why he did not attend, and his reply was that he was only a little man and did not count; that when he did go he was "sat on," and nobody took any notice of him, and when he wrote to London they adopted the same attitude. So he set about things himself and got them done.

He (Mr. Clayton) mentioned the matter of attendance to another member, who replied that he would not be a member but for the P.R.S. discount. That man also said resolutions were made and not carried out by the members as they should be.

"I think much of this sort of thing comes about through apathy," said Mr. CLAYTON. "Members generally do not bother. I am also of the opinion that our head office might do more for the branches.

The Quota Farce

"One thing I have particularly in mind. It is the British quota. I wonder why we are still having to put up with that, why we are having to carry out the requirements of that Act when it has really become a farce?

"It was introduced, I believe, to try to find employment for people and to try to further the film manufacturing industry, but that sort of thing has now gone. I understand studios are not available, even for the making of British films.

"Our Association has on more than one occasion approached the Board of Trade to see if something could be done, but the only answer we get seems to be, 'No, there are plenty of British films which you must go on showing.' What is the use of raking up old British films and showing them time after time?

"It makes me think there is something behind all this, and I think our Association should tell the Board of Trade that they are going to recommend their members to ignore this thing and, if necessary, fight it. I have no objection to British pictures. I like them, but we do not want to spoil or programmes.

Provincial Support

"I do not think London is entirely to blame for not being more persistent in various matters," continued Mr. CLAYTON. "I don't think we people in the branches give them all the support we should. I refer to that unfortunate dispute our Association had with the Fox Film Company, when they went to a lot of trouble and passed resolutions which the branches as a whole agreed to support by cancelling the Fox Newsreel.

"I wonder why—I am not referring to this branch—we find members not carrying out what they promised to do? And that was general throughout the country. Members gave a promise and then forgot all about it. They thought they could do it in some other way.

"I wonder why? We had nothing to lose by telling the Fox Film Company we should cancel. Some people run the Fox Newsreel and the Fox features. Were they afraid that if they discontinued the News they would also lose the features? Did the man who runs the Newsreel only think he would be in favour with Fox and get the features if he did not cancel the News? I feel it is both."

Increased Film Hire

A tendency to increase rentals was another matter touched upon by Mr. CLAYTON. He said a national effort was necessary to stop the unfair exploitation of prices by the continual increase of film hire. A booking manager had told him that he had seen one or two renters and had fixed up a few deals, but it was becoming more difficult every time. "Believe me," the man said, "the Gestapo have got nothing on the film renters."

In spite of increased takings—which must give the renters 50 per cent. more income since the war started—they continually increase their percentage charges (said Mr. CLAYTON). Twenty-five per cent. were now 33 per cent., 40 per cent. had become 50 per cent., and they had heard of increases to 80 per cent. There were films they used to book for 50s. or 60s. The renters were now coupling them and asking 33 per cent. for them. They used to get posters and free publicity, but all that sort of thing had gone.

The Inevitable Slump

Re-issues used to be put in at a flat rate, but they were now booked on percentage. Some exhibitors seemed to think it did not matter. They said if the renters did not get the extra money the Government would take it by way of E.P.T. But that was an unpatriotic view to take. Those people were overlooking the creation of a dangerous precedent for the post-war period.

When the lights went up again many other things would happen. Many forms of entertainment would spring up, and they would have another slump. Were they going to find themselves booked up when that time arrived—booked up with films of extravagant prices?

If so, what was going to happen to them? They would be in the position they were ten years ago. He did not know what they were going to do about it, but it was high time something was done before it was too late.

The Devon Complaint

"In connection with that," Mr. CLAYTON continued, "I noticed in last week's KINE. that this matter was raised by the Devon and Cornwall branch. They suggest that the Government be invited to deal with these Gestapo methods applied by the renters; that they be invited to control renters.

"The man who made that remark wished to remain anonymous. He is afraid of being victimised. I am not afraid of victimisation. I feel strongly about it. I should feel an end was served if I could see the end of this.

"I do not know about Government control. I think the Government is too busy as it is, but I think there should be a move made. If we members would be true to ourselves I think our Association would tell the renters the price o films. Why should we not? We are the buyers, and we can, and should, fix the price of films. We should be reasonable. We should be fair, but we should stop this unfair crack of the whip."

Mr. CLAYTON added that he did not suggest that the Sheffield branch should come to a decision at once, but if they agreed with what he had said they might arrange for a debate at an early date.

Other Officials

Proceeding with the appointments, the branch elected W. E. HARTE (Rotherham) as vice-chairman.

Other elections were: Treasurer, DONALD CRAIG; secretary, ARNOLD R. FAVELL; auditor, PERCY TOOTHILL; trustees, E. C. CLAYTON, LEN SHAW and T. F. McDONALD; delegates: Coun. HAROLD S. GENT, E. C. CLAYTON and A. R. FAVELL; delegate to General Purposes Committee, Coun. GENT; representative on Sheffield Chamber of Commerce, SIDNEY KIRKHAM.

In his annual report, Secretary ARNOLD R. FAVELL announced an increase of one in the membership. He also stated that the branch was successful in arranging with the authorities satisfactory closing hours during the winter months.

Although the closing hour remained on the licences at 11 p.m., kinemas closed a little earlier by special arrangement with the Chief Constable. Satisfactory arrangements had also been made in Rotherham and Doncaster.

Ingrid Bergman and Gary Cooper in FOR WHOM THE BELL TOLLS, forthcoming Paramount picture

20th-Fox Cancellation Defaults

SHEFFIELD ALSO DISCUSSES REGRADING

ARNOLD R. FAVELL (secretary) reported that in accordance with the instructions of the branch he wrote to Mr. Fuller asking how many Sheffield members had cancelled the *News*, and what action could be taken against members who did not carry out resolutions.

Mr. Fuller had replied that one member—Mr. Clayton—had given notice of the cancellation. As to what the branch could do to members who did not carry out resolutions, that was an old story. If he were informed of the circumstances of the threatened victimisation of the one member he would go into the matter.

E. C. CLAYTON, the chairman, said although he felt he had a grievance when he reported the matter, he now wanted to let it drop. He hoped it would be a lesson to all the members, and that in future members would realise that they had the right to bother about such things.

H. NEWBOULD (Emery Circuit) said their three halls in Sheffield did not run the Fox News; in their other areas they cancelled it.

Grading

The resolution of the Bristol branch regarding new grading of kinemas for subscription purposes was considered.

Coun. H. S. GENT said the L.F.P. Committee had discussed the matter and come to the conclusion that the present was not an opportune time to alter the subscriptions because they did not know the amount for which they would have to budget. At the same time the committee pointed out that it was proposed to drop the subscription of the larger halls and to ask the smaller halls to pay extra to compensate, and they did not imagine that that proposal would be popular. No doubt the matter would be considered at the annual meeting.

Training Films

SYDNEY KIRKHAM, the liaison officer, said a peculiar position had arisen in Sheffield and Leeds with regard to the training films under the Army Council and the C.E.A. scheme. The matter was taken up with the authorities, and he had seen the Chief Constable of Sheffield.

As a result, it was proposed that the following be attached to the licences:—

The said business hereby licensed shall not be opened on Sunday, Christmas Day and Good Friday, except for the exhibition of training and or instructional films for military and or Civil Defence Purposes and approved by the military and/or Civil Defence authorities, unless especially allowed by the Watch Committee, subject to notice of exhibition of training films given to the Chief Constable of Police at least three days before the date of the exhibition.

The alteration was approved.

YORK MOVE ON SUNDAY SHOWS

The York Watch Committee has agreed to the Sunday opening of all the kinemas at a minimum admission charge of 9d. per seat.

It is proposed to allow admission to both civilians and members of the Forces.

Doors, it is recommended, should open from 4.30 p.m. and the allocation of seats as between Service men and civilians, it is considered, ought to be left to the discretion of the kinema managers themselves.

The Watch Committee has been influenced in its decision by complaints of Service men that entertainment facilities in York on Sundays were inadequate. Last month the Committee received a deputation of exhibitors who asked for a removal of the conditions imposed by the Watch Committee on Sunday opening.

The restrictions previously imposed by the Watch Committee included a charge of 7d. for Service men and women friends, a reservation of 50 per cent. of the total accommodation for members of the Forces and companions, and a weekly levy for charity.

Against this, the kinema managers pressed for a minimum charge of 9d. and insisted that the reservation of seats for the Forces was impracticable.

ANNOUNCIN

THE

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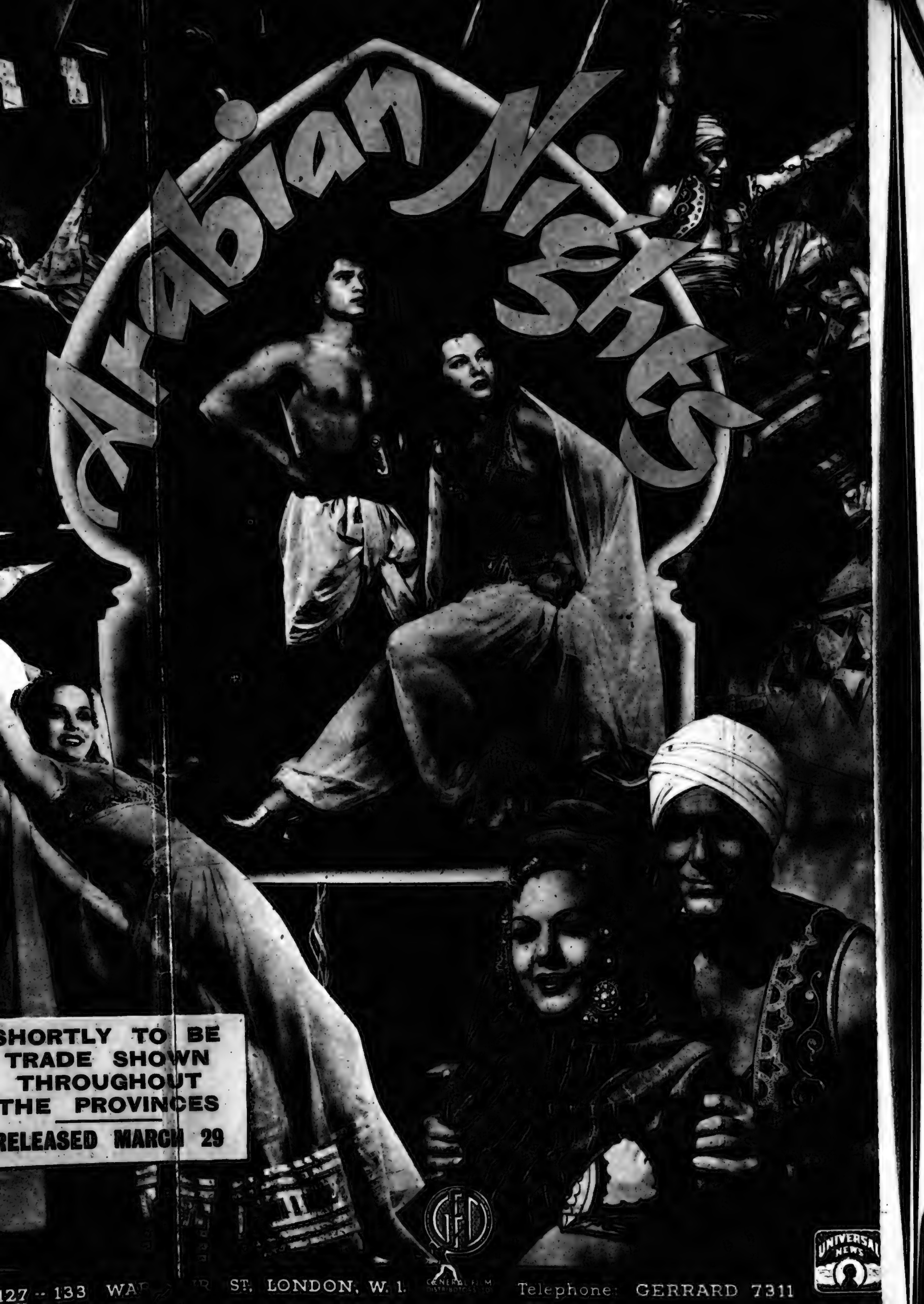
GFD



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Bournemouth Sub-Section Annual

BOURNEMOUTH Sub-section of the Hants and East Dorset branch of the C.E.A. decided to do all that is possible to help the forthcoming local "Wings for Victory" Week in connection with the National Savings Movement, which starts on March 8.

Com. H. P. E. Mears, who was recently appointed chairman of the Publicity Committee for this special Bournemouth effort, has been appointed chairman in place of Geoffrey Bravery, who intimated that he was unable to let his name go forward for a further period of office.

Mr. Bravery was heartily thanked for the good work he had put in as chairman of the branch, and, in place of Com. Mears, Bert Miller was appointed to the vice-chair.

A special committee was appointed to make the arrangements for the members' efforts. It was also suggested that the Local Entertainments Committee should be asked to co-operate.

The hon. secretary and treasurer (Elliott Turnbull) was re-elected unanimously and the committee and trustees were also re-elected.

Continued from page 3

UNIQUE SEAT BOOKING

No numbered seats were allocated the dearer seats were definitely identified.

Mr. Scott received a personal letter of congratulation from Sam Eckman, managing director of Metro-Goldwyn-Mayer, Ltd., in which he stated that the Liverpool figures were superior to those of any other key city in the kingdom.

Continued from page 3

A Craft Union Within N.A.T.K.E.

Secretary, T. O'Brien, has become the representative of theatre technicians, managers and clerical grades as well as the rank and file of kinema staffs; by its understanding with the Association of Cine Technicians (which has also expanded its operations) it embraces a considerable percentage of workers in studios. It has thus become what is virtually the most potent labour force in the Industry.

A Craft Union

By the inauguration on Sunday of the recently announced Kinema Projectionists' and Engineers' Association, the N.A.T.K.E. has gone a step further. Members of the Guild of British Projectionists, which hitherto have been opposed to Trade Union affiliation have at long last overcome this prejudice and have agreed to enter the new Association which is intended to be a craft union within the ambit of the N.A.T.K.E., and also cater for *bona-fide* projectionists, equipment engineers, and sound service engineers.

Details of the new organisation appear on page 5.

Scunthorpe's Effort

Scunthorpe kinemas are organising savings groups among their staffs and patrons. Last month the Pavilion group raised £300. Mr. Arnold, a member of the staff, is secretary.

SHARE MARKET

	This Week.	Movement.
African Theatres Ord. ..	60/9	+ -/6
Assoc. Brit. Pic. Corp. 5/- Ord.	14/9	—
,, 6% Pref.	23/6	— -/6
,, 5% Debs.	£104	— £1
A.P.P.H. Ord.	20/-	+ -/4½
Baird Tele. 20% Pref. Ord. 2/6..		
,, Defd. Ord. 2/6 ..		
Brit. & Dom. Films £1 ..	3/6	+ -/6
Brit. Lion Pref. Ord. ..	10/4½	+ -/6
Cine. Television Dfd. (6d.)	2/6	—
Capital Prov. News 5/-..	4/-	—
Dufay-Chromex 5/- Ord.	2/3	+ -/1½
Gaumont British Ord. 10/-	13/9	+ -/6
,, "A" Ord.	6/7½	+ -/3
,, 5½% 1st Pref. ..	20/1½	—
,, 4½% New Debs. ..	£99½	+ 7/6
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£101½	+ 15/-
Mde. Tussaud 1/- Def. ..	1/5½	+ -/-½
,, £1 Prefd. Ord. ..	12/6	—
Moss Empires £1 Ord. ..	34/3	— -/6
,, £1 Cum. Pref. ..	20/-	—
Odeon 5/- Ord.	14/9	—
,, 6% Pref.	20/6	—
,, 5% Debs.	£101½	+ 10/-
P.C.T. 7½% Ptg. Pf. Ord.	26/7½	+ -/1½
,, Cum. "A" Pref. £1	26/10½	+ -/1½
,, Cum. "B" Pref. ..	26/6	— -/4½
,, Const. 7% Pref. ..	26/-	+ -/7½
Sound City (Films) 6% Pf.	6/3	+ -/3
Stoll Th. Corp.	10/-	— -/6
Twentieth Cent. 6% Pref.	3/5¼	—
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	20/-	—
,, 2nd Pref.	19/3	—
Twentieth Cent. Ord. ..	1/3	—

£1 shares unless otherwise stated.

KINEMA SHARE BUSINESS

Despite reduced activity in most markets, kinema shares maintained a fair amount of business, and some of the smaller companies' shares continue to attract buyers.

Thus, A.P.P.H. ordinary rose further to 20s., an advance of 4½d. British and Dominions Films rose 6d. to 3s. 6d., and British Lion a similar amount to 10s. 4½d.

Madam Tussauds were not greatly affected by the Report, although the deferred were the turn harder at 1s. 5½d.

Sound City 6 per cent. pref. put on 3d. at 6s. 3d. Stoll Theatres, on the other hand, lost 6d. at 10s.

Among the bigger groups, African Theatres advanced another 6d. to 60s. 9d. Gaumont-British 10s. ordinary appreciated 6d. to 13s. 9d., and the "A" ordinary 3d. to 6s. 7½d.

Only minor movements occurred in P.C.T. issues, although P.C.T. Construction 7 per cent. pref. advanced 7½d. to 26s.

FIRE AT KINEMA

But the Audience Did Not Know

While 800 people were seated in the Electra at Oxford, there was a fire in the rewinding room where waste films had been ignited and the room was damaged.

"But the audience remained blissfully ignorant," said the Chief Constable (C. R. Fox) at Oxford on Saturday, January 16, when Anthony Ray Taylor (43), of Mayfield Road, Cowley, and a boy of 15 were summoned for committing £175 malicious damage by setting fire to the films. Taylor was the second operator and the boy his assistant. Mr. Fox said they had ignited the films instead of putting them in a rubbish box on the roof.

For Taylor it was said he accepted full responsibility, but did not think himself guilty of a criminal offence. He did everything possible to put the fire out. It was submitted that burning the films was not an offence under the Malicious Damages Act.

The magistrates dismissed the summonses and agreed to state a case.

MADAM TUSSAUD'S

INCREASED REVENUE

Debit Balance Reduction

GROSS profit of Madam Tussaud's for the year to October 31 last amounted to £32,251, compared with £3,148. After all expenses, including debenture interest, the net profit amounted to £18,898, against a net loss of £9,729. The debit balance brought forward from the previous year of £19,824, was thus reduced to £927.

But to this has to be added provision for income tax £12,000, and war damage insurance £839, leaving a debit balance to be carried forward of £13,766.

In accordance with general war practice, the chairman, John T. Tussaud, includes a statement which will be delivered at the meeting to be held on January 26 at 12.30 p.m. at Basildon House, Moorgate, London, E.C.2.

Patronage Affected

He states that the increased revenue is in the main attributable to the fact that London has been relatively free from bombing attacks. He reminds shareholders, however, that the factors which influence the business continue to operate adversely for the exhibition depends largely on the number of visitors to London who have been affected by the curtailment of travelling facilities.

He believes that when normal times return the company should benefit from pent-up volume of patronage which present conditions will possibly have created.

Profits earned are attributable only to the operations of the Exhibition. No contribution whatsoever has come from the kinema, which has been destroyed, and the restaurant, which the Board do not feel justified in reopening.

Compensation Uncertainty

In referring to the balance sheet, Mr. Tussaud points out that the principal asset, freehold land and buildings, stands in the books at £439,559. Shareholders are reminded that the property has been extensively damaged and that uncertainty still prevails as to the amount of compensation. The item of furniture, fixtures and fittings, at £49,377, must be regarded in a similar light.

In referring to the increase in the cash balance from £1,098 last year, to £30,547, the chairman states that a large amount of this has to be earmarked for taxation and will not be available for the general or other purposes of the company.

Under arrangement, debenture sinking fund and interest payments were postponed. Debenture interest is now in arrears to the extent of £20,223, which is a matter of "deep concern" to the directors. While they want to deal with this matter as early as possible, they consider it prudent to wait until they are better able to estimate what the trading conditions and prospects for 1943 are likely to be.

IMPERATOR FILMS

A meeting of creditors of Imperator Film Productions, Ltd., (in voluntary liquidation) will be held at Dial House, Shepperton-on-Thames, on Tuesday, January 26, at 11.45 a.m., for the purpose of receiving an account of the conduct of the winding-up during the preceding year.

The receiver for the debenture holders is still in possession of the assets of the company, and during the past year no funds have come into the hands of the joint liquidators

South Shore, Blackpool, Pays 12½ per cent.

***SATISFACTION** was expressed at the annual meeting on January 16 of South Shore Theatres, Ltd., Blackpool, when, for the second successive year, a dividend of 12½ per cent., less tax, was approved.*

The company own the Palladium and Waterloo kinemas, Waterloo Road, South Shore.

The accounts for the year showed net profit of £4,106.

Harold Worden, J.P. (chairman), said that two years ago the sum of £2,700 was reserved to meet taxation charges. That had now increased to £11,000.

Mr. Worden commented on the enviable state of their two kinemas, in spite of the war, and paid tribute to the expert direction of Arthur Hall, managing director and vice-chairman.

Mr. Hall, seconding the report, referred to staff difficulties, and complimented the managers, W. Salthouse (Palladium) and L. G. Goodwin (Waterloo), the secretary, W. Harling, and others on their good work. He also mentioned the variety of war time causes sponsored and helped by the two halls.

Ald. J. R. Quayle, J.P., and James Lowe were re-elected.

NEW PRIVATE COMPANIES

Apollo Films, Ltd.—Registered January 11. Capital £100 in 100 shares of £1 each. Film producers, etc. Secretary: Vera G. Ramsey.

Mayfair Circuit (Swindon), Ltd.—Registered January 6. Capital £5,250 in 5,000 6 per cent. cumulative preference shares of £1 each and 5,000 ordinary shares of £1 each. Kinema proprietors, etc. Secretary: E. E. Perriman. Solicitors: Upton, Britton and Lumb, W.C.1. Registered office: Empire Theatre, Groundwell Street, Swindon, Wilts.

Mayfair Circuit (Tring), Ltd.—Registered January 6. Capital £2,100 in 2,000 preference shares of £1 each and 2,000 ordinary shares of 1s. each. Registered office: Regal Cinema, Tring, Herts. Other particulars are similar to those in Mayfair Circuit (Swindon), Ltd. (*q.v.*).

F.H.N.R. Productions, Ltd.—Registered January 13. Capital £500 in 500 shares of £1 each. Play producers, etc. The directors are: Ivor E. Faull, 8, Mount Ephraim Road, S.W.16; director of Talbots Entertainments, etc.; Geo. V. Nye, 68, Blairderry Road, S.W.2; Gordon Ray, 21, Gibsons Hill, S.W.16; Leslie V. Hazlewood, C.A., Streetly, Sutton Coldfield. Registered office: Queen's College Chambers, Paradise Street, Birmingham.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Count of Monte Christo A.B.F.D. —(American).	114 min. (U)	Robert Donat, Elissa Landi, Sidney Blackmer.	Thrilling and spectacular adaptation of Dumas' great novel. Brilliant acting and magnificent production should bring a welcome response upon its re-issue.	Name of Donat should be the attraction. Great story for the whole family.
Daring Young Man, The (Columbia)—American.	70 min. (U)	Joe E. Brown, Margaret Chapman. Wm. Wright.	Spectacular crazy comedy espionage extravaganza with a bright and ingenious dual role. Clever acting and camerawork.	Good star laughter maker for the masses, family and youngsters.
False Clues (Columbia)—American.	60 min. (U)	Bill Elliott, Tex Ritter, Shirley Patterson.	Romantic melodrama of the North West Mounted Police. Story straightforward, acting vigorous and scenery picturesque.	Useful second for industrial family and juvenile patronage.
Lady Bodyguard (Paramount)—American.	68 min. (U)	Eddie Albert, Anne Shirley, Raymond Walburn.	Lively, out-of-the-rut character comedy drama, culminating with laughable flying thrills. Story novel, atmosphere colourful.	Good average programmer. Safe for youngsters.
Man's World, A (Columbia)—American.	61 min. (U)	William Wright, Margaret Chapman, Larry Parks.	Fast moving triangle melodrama with spectacular sabotage embellishments. characterisation good, thrills realistic.	Good general booking. Nothing to harm youngsters.
Moon and Sixpence (United Artists)—American.	89 min. (A)	George Sanders, Herbert Marshall, Elena Verdugo.	Intriguing and colourful romantic melodrama, Acting impeccable and staging imaginative.	Outstanding dramatic booking, particularly for good and high-class audiences.
† **Springtime in the Rockies** (20th Century-Fox)—American.	90 min. (U)	Betty Grable, John Payne, Carmen Miranda.	Glittering romantic comedy musicale. Story slight, but teamwork versatile, numbers catchy, staging sumptuous and Technicolor photography superb.	Capital light booking for all classes, youngsters included.
Stand by All Networks (Columbia)—American.	63 min. (A)	John Beal, Florence Rice, Alan Baxter.	Hectic espionage romantic comedy-melodrama with a radio station pivot. Action fast and light relief popular.	Good popular programmer. Nothing to harm youngsters.
That Other Woman (20th Century-Fox)—American.	77 min. (U)	Virginia Gilmore, James Ellison, Dyn Duryea.	Light, novelettish romance of a lovelorn secretary. Obvious feminine appeal, competent acting and good production.	Satisfactory support for the more unsophisticated. Quite good for youngsters.
Warrior of Russia (Anglo-American)—Russian.	74 min. (—)	N. K. Cherkasov	Brilliant spectacular production dealing with Prince Alexander's defeat of the Teutonic Knights in 1242. Fine acting. It contains some anti-religious bias.	Very good specialised hall booking, always with a proviso on the religious aspect.
You Were Never Lovelier (Columbia)—American.	97 min. (U)	Fred Astaire ... Rita Hayworth, Adolphe Menjou.	Gay, light-hearted song and dance show with an elegant South American background. Tale slight but intriguing, numbers tuneful and stars brilliant.	Excellent light attraction for all classes. Great for the family.

† In Technicolor.

REVIEWS FOR SHOWMEN

Lady Bodyguard

Paramount. American (U). Directed by William Clemens. Featuring Eddie Albert, Anne Shirley and Raymond Walburn. 6,220 feet. Release not fixed.

LIVELY, out-of-the-rut character comedy drama, culminating with laughable flying thrills, describing the repercussions which follow a deliberate error in a publicity stunt policy on the life of an irresponsible test pilot. The story has quite a good idea behind it, and the attractive and versatile principal players cash in on it. Resourceful technical presentation and bright dialogue neatly round off popular light entertainment. Good average programmer.

Story.—A. C. (Gus) Baker, pretty insurance canvasser, has the job of handling a stunt whereby a number of people from different walks of life are to receive a free life policy. Terry Moore, a test pilot, is number one on the list, but a disgruntled employee deliberately types a million instead of a thousand dollars on the policy. The error is not discovered until after Terry has signed on the dotted line.

Gus is then instructed by her managing director to persuade Terry to cancel the policy. Meanwhile, Terry makes over the money that is to be collected in the event of his death to Mother Hodges, harridan owner of a low club, Harry, a barman, and Avery Jameson, a loquacious old actor. Eventually Gus gets Terry to see reason, but the "beneficiaries" refuse to see their legacy evaporate without a fight. They plot to involve Terry in a fatal air crash before he can surrender the policy and marry Gus. Needless to say, they fail.

Acting.—Eddie Albert is good as Terry, Anne Shirley is a spirited and provocative Gus, and Maude Eburne, Raymond Walburn and Ed. Brophy make a colourful supporting team as Mother Hodges, Jameson and Harry.

Production.—The majority of the situations turn on dialogue rather than action, but versatile characterisation, a few rousing rough-house situations and an extremely well-handled aerial slapstick finale prevent the development from becoming static. Although novel, the play is good for a laugh and thrill in practically any house that includes feminine company.

Points of Appeal.—Novel and amusing story, bright and versatile characterisation, colourful atmosphere, exciting grand finale, intriguing title and popular cast.

A Man's World

Columbia. American (A). Directed by Charles Barton. Featuring William Wright, Margaret Chapman and Larry Parkes. 5,621 feet. Release not fixed.

FAST-MOVING, hard-hitting triangle melodrama with spectacular sabotage embellishments, built around the exciting experiences of an attractive young nurse held prisoner in a tough mining centre. The story borrows most of its romantic and rough house fiction from the novelette, but robust acting, resourceful direction, realistic atmosphere and a thrilling thick-ear climax enable its colourful clichés to register yet again. What is more, its fast and vigorous action is interlaced with obvious feminine appeal. Good general booking.

Story.—Mona Jackson, a pretty and spirited hospital nurse, sees two thugs of Bugsy Nelson, a notorious racketeer, bump off a man. To prevent Mona from talking, Bugsy kidnaps her, ships her to a remote mining centre and threatens her brother's life should she attempt to return. She takes a room in a saloon run by Blossom Donovan, one of Bugsy's old flames, and eventually becomes friendly with Chick Driscoll, who, with his elder brother Dan, is a partner in a firm excavating for chromite.

At first Mona resents Dan's rough and ready ways, but eventually she falls for him. Chick and Dan then quarrel, but at this juncture there is an attempt to sabotage mining operations. The fracas puts things straight. It is later disclosed that Bugsy has been bumped off and this convenient information clears the way to the happy ending.

Acting.—Margaret Chapman acts with confidence and looks attractive as Mona, William Wright and Larry Parks are good in contrast as Dan and Chick, and Roger Pryor and Wynne Gibson head a useful supporting cast.

Production.—The picture is actionful, honest-to-goodness hokum kept on the boil by robust and versatile characterisation, resourceful direction and realistic and thrilling stagecraft. Its serial-like technique gives it momentum and thrills, but neither pace nor punch is procured at the expense of feminine appeal. It is shrewdly made for the nine-pennies of both sexes.

Points of Appeal.—Crowded plot, wide itinerary, versatile characterisation, fast action, popular romantic angle, exciting climax, provocative title and cast values.

Springtime in the Rockies

Twentieth Century-Fox. American (U). In Technicolor. Directed by Irving Cummings. Featuring Betty Grable, John Payne and Carmen Miranda. 8,070 feet. Release not fixed.

GLITTERING romantic comedy musicale, set against superb exteriors of the Canadian Rockies and fashionable hotel interiors, covering the chequered courtship of two popular Broadway co-stars. It owes nothing to its tale and everything to its attractive and resourceful leading players, good tunes, delightful stagecraft and glamorous Technicolor photography.

The omission of a good, let alone original, story makes it a little top-heavy, but, although it is occasionally caught short on verve and pep and novelty values, it whiles away 90 minutes very pleasantly. Its irresistible and infectious escapist atmosphere, apart from its obvious strong star and title pull, puts it well up in the popular box-office category. Capital light booking for the masses, family, industrial element and troops.

Story.—Vicky and Dan, co-stars in a successful Broadway musical show, are engaged, but the contract is abruptly broken when the explosive Vicky detects the smell of perfume on Dan's coat. Out of pique, she teams up with Victor, a former dancing partner, and the two become a sensation at a fashionable hotel in the Canadian Rockies. Dan hits the bottle, but is subsequently brought to his senses by his agent.

He then goes in pursuit of his glamorous bread-ticket and is accompanied by McTavish, a cultured and wealthy valet, and Rosita, a volatile "secretary," whom he had engaged while drunk. On his arrival at Vicky's hotel he sets to work to win her back and re-establish himself on Broadway. There are many complications, but in the end the two are reunited and a new show is put on with money wheedled out of McTavish by Rosita.

Acting.—Betty Grable looks good, dances well and sings pleasantly as Vicky, and John Payne and Cesar Romero are versatile and add a piquant touch as rivals Dan and Victor. Carmen Miranda, who proves she can act as well as sing and dance the rumba, Edward Everett Horton, and Charlotte Greenwood form an effective supporting team. Harry James and his Music Makers cleverly interpret the many good tunes.

Production.—The plot, which is number one in the archives of musical comedy, shines here and there, possibly because it has been subjected to interminable wear and tear. Luckily, musical shows are only as old as they look, and this illustration is no exception; it has had its face successfully lifted by resourceful teamwork, smooth direction, catchy tunes, sumptuous stagecraft, bright dialogue and superlative Technicolor photography. A resplendent repaint job, cunningly garnished with big star and title values, its near-pristine freshness should compete successfully with the real thing at the popular box-office. One thing is certain, it is just the stuff to give the troops.

Points of Appeal.—Attractive and versatile cast, gay and picturesque atmosphere, lavish wardrobe, good tunes, superb Technicolor photography, good title and big star values.

False Clues

Columbia. American (U). Directed by Lambert Hillyer. Featuring Bill Elliott, Tex Ritter and Shirley Patterson. 5,402 feet. Release not fixed.

ROMANTIC melodrama of the North West Mounted Police concerning a sergeant who barks up the wrong tree when he accuses a cowboy of being implicated in fur robberies, but corrects his error in time to secure the innocent suspect's co-operation. The story is slightly off the beaten track, and its touch of originality, together with good characterisation, fast action and picturesque scenery, makes it a worthy offering of its popular type. Useful second for industrial, family and juvenile patronage.

Story.—Wild Bill Cameron, a sergeant in the Mounted, is instructed to round up fur robbers and smugglers. Lionel Morgan, wealthy secret head of the gang, orders his men to raid a trading post owned by Lydia Rogers, a shrewd and attractive young woman, but Tex Martin, a cowboy, arrives in the nick of time. Wild Bill follows shortly afterwards, but suspects Tex. Tex complicates matters when he tries to clear himself, but luckily Wild Bill soon realises his mistake. He and Tex then get together, and their collaboration puts paid to Morgan and his thugs.

Acting.—Bill Elliott gives a cool portrayal as Wild Bill, Tex Ritter is a provocative and versatile Tex, Shirley Patterson is a pretty Lydia, and John Miljan is well cast as Morgan. There is an equally competent supporting cast.

Production.—The plot, which is punctuated with hearty fights and accompanied by appropriate music and song, approaches the obvious from a new angle. Its slight, but welcome element of the unexpected and superb scenery get it over. Furthermore, its length is as convenient as its subject matter is popular.

Points of Appeal.—Fast action, virile plot, versatile characterisation, popular embellishments, realistic fights, picturesque scenery and convenient footage.

Warrior of Russia

Anglo-American (—). Directed by S. M. Eisenstein and P. A. Pavenco. Featuring N. K. Cherkasov. Approximately 7,000 feet. Release date not fixed.

THIS vivid and spectacular film dealing with the defeat of the Teutonic knights by Prince Alexander Nevsky in the thirteenth century was shown about a year ago under the title of "Alexander Nevsky," with subtitles. It has now been excellently dubbed and its entertainment value considerably enhanced. The wide historical canvas is painted with an artist's hands and the acting generally is noticeably good. One point which is likely to offend a lot of people, however, is the rather strong anti-religious bias. This is all the stranger because the Prince was canonised by the Orthodox Greek Church.

Story.—In 1242 the Knights of the Teutonic Order invaded Russia. Prince Nevsky, leading a quiet country life, is sent for to lead all men of "Rus" against the invaders. His strategy and courage lead to the final destruction of the enemy in the frozen lake of Peipas.

Acting.—N. K. Cherkasov, a fine-looking man, gives a sincere and dignified performance as the Prince. His vocal double is Valentine Dyall, who is excellent. All other characters are very well cast and the general standing of acting is high.

Production.—Eisenstein, one of Russia's most eminent producers, handles both his vast crowded battle scenes and his characters with equal success. The camera work is particularly noteworthy. Clashes of the warriors become a little repetitive, but generally the interest is held fairly throughout. The film includes a foreword spoken by M. Maisky, the Russian Ambassador. A strong, stirring and statesmanlike utterance.

Points of Appeal.—Historical and spectacular interest. Acting and fine technical qualities.

The Daring Young Man

Columbia. American (U). Directed by Frank S. Strayer. Featuring Joe E. Brown, Margaret Chapman and William Wright. 6,300 feet. Release not fixed.

SPECTACULAR crazy comedy espionage extravaganza telling how a game but luckless nitwit ultimately makes good and, at the same time, earns the right to enlist in one of his country's fighting services. The story is a trifle patchy and obvious, but although loose and transparent in construction, it presents Joe E. Brown with a promising dual rôle. His neat and lively improvisations, effectively amplified by clever double photography and energetic supporting teamwork, provide a full quota of fun. Good star laughter-maker for the masses and family.

Story.—Jonathan Peckinpaw, simple one-man owner of an air-conditioning plant business, loses everything through the work of saboteurs. He gets plenty of moral support from his tough grandma and much sympathy from Ann Minter, a pretty reporter, but is overtaken by depression when his efforts to enlist fail. He is subsequently picked up by Sam Long, slick possessor of a radio-controlled skittle-ball in a fashionable alley.

Before long the phoney ball interferes with the spies' secret broadcasting station, and in correcting the trouble they expose Sam and push Jonathan right back into the dumps. Grandma unwittingly adds to Jonathan's troubles by piling up big bills, but happily Ann acts as an inspiration at the right moment. In the end Jonathan completely rehabilitates himself by capturing the enemy agents, and his reward is romance and the right to wear Service uniform.

Acting.—Joe E. Brown draws good character and clowns effectively in the dual rôle of Jonathan and Grandma. Margaret Chapman is a pretty Ann, and William Wright is very true to type as the slick Sam. Claire Dodd heads an enthusiastic supporting cast as the siren of the spy ring.

Production.—The picture is little more than a succession of artless slapstick gags, but happily the star's resourceful performance, ingenious photography, good timing, popular romance and a rollicking and spectacular grand finale give a new and piquant flavour to the obvious and inevitable. By and large, the topical pantomime is good Joe E. Brown.

Points of Appeal.—Good gags, resourceful performance by Joe E. Brown, clever photography, spectacular slapstick climax, good title and popular stars.

Stand by, All Networks

Columbia. American (A). Directed by Lew Landers. Featuring John Beal, Florence Rice and Alan Baxter. 5,837 feet. Release not fixed.

HECTIC espionage romantic comedy melodrama, with a radio station pivot, concerning a plot to sabotage public morale by inflammatory broadcasts. The tale, which, incidentally, is liberally padded with many thrilling newsreel shots, is not particularly subtle, but its robust bull-at-a-gate methods score in the long run. So does its versatile and attractive cast. Good popular programmer.

Story.—Ben Fallow, a newsreel reporter for a sponsored radio programme, believes that foreign saboteurs are at work. He broadcasts his fears, but is regarded as a scaremonger and finally warned off. Leila Cramer, the station's aviation correspondent, is in league with Victor, secret head of the saboteurs, and when she later learns that Ben has a list of enemy agents in his possession, she and Victor get cracking.

They start off by imitating Ben's voice over the air and talking sedition, but Ben and Frances Prescott, his girl friend, soon prove more than a match for their country's enemies. In the final showdown the crooks are apprehended in time to prevent a troopship from being blown up.

Acting.—John Beal contributes a lively and versatile portrayal as Ben. Florence Rice is a spirited and attractive Frances, and Margaret Hayes and Alan Baxter do their stuff as the saboteurs.

Production.—The story has nothing up its sleeve, but it is well characterised, gets a move on, obtains exciting colour from cunningly interpolated authentic newsreel shots and ends on a happy as well as strong moral note. Its volatile comprehensiveness, to say nothing of its lively topicality, put it well up in the general programmer class. It is a stone ginger for the industrial masses.

Points of Appeal.—Lively story, popular espionage angle, suspenseful climax, neat comedy and romantic touches and good cast and title.

Continued on page 38

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Count of Monte Christo ... A.B.F.D. —(American).	114 min. (U)	Robert Donat, Elissa Landi, Sidney Blackmer.	... Thrilling and spectacular adaptation of Dumas' great novel. Brilliant acting and magnificent production should bring a welcome response upon its re-issue.	Name of Donat should be the attraction. Great story for the whole family.
Daring Young Man, The... (Columbia)—American.	70 min. (U)	Joe E. Brown, Margaret Chapman, Wm. Wright.	... Spectacular crazy comedy espionage extravaganza with a bright and ingenious dual role. Clever acting and camerawork.	Good star laughter maker for the masses, family and youngsters.
False Clues ... ... (Columbia)—American.	60 min. (U)	Bill Elliott, Tex Ritter, Shirley Patterson.	... Romantic melodrama of the North West Mounted Police. Story straightforward, acting vigorous and scenery picturesque.	Useful second for industrial family and juvenile patronage.
Lady Bodyguard ... ... (Paramount)—American.	68 min. (U)	Eddie Albert, Anne Shirley, Raymond Walburn.	... Lively, out-of-the-rut character comedy drama, culminating with laughable flying thrills. Story novel, atmosphere colourful.	Good average programmer. Safe for youngsters.
Man's World, A ... ... (Columbia)—American.	61 min. (U)	William Wright, Margaret Chapman, Larry Parks.	... Fast moving triangle melodrama with spectacular sabotage embellishments. characterisation good, thrills realistic.	Good general booking. Nothing to harm youngsters.
Moon and Sixpence ... (United Artists)—American.	89 min. (A)	George Sanders, Herbert Marshall, Elena Verdugo.	... Intriguing and colourful romantic melodrama, Acting impeccable and staging imaginative.	Outstanding dramatic booking, particularly for good and high-class audiences.
† Springtime in the Rockies (20th Century-Fox)—American.	90 min. (U)	Betty Grable, John Payne, Carmen Miranda.	... Glittering romantic comedy musicale. Story slight, but teamwork versatile, numbers catchy, staging sumptuous and Technicolor photography superb.	Capital light booking for all classes, youngsters included.
Stand by All Networks ... (Columbia)—American.	63 min. (A)	John Beal, ... Florence Rice, Alan Baxter.	... Hectic espionage romantic comedy-melodrama with a radio station pivot. Action fast and light relief popular.	Good popular programmer. Nothing to harm youngsters.
That Other Woman ... (20th Century-Fox)—American.	77 min. (U)	Virginia Gilmore, James Ellison, Dyn Duryea.	... Light, novelettish romance of a lovelorn secretary. Obvious feminine appeal, competent acting and good production.	Satisfactory support for the more unsophisticated. Quite good for youngsters.
Warrior of Russia ... (Anglo-American)—Russian.	74 min. (—)	N. K. Cherkasov	... Brilliant spectacular production dealing with Prince Alexander's defeat of the Teutonic Knights in 1242. Fine acting. It contains some anti-religious bias.	Very good specialised hall booking, always with a proviso on the religious aspect.
You Were Never Lovelier (Columbia)—American.	97 min. (U)	Fred Astaire ... Rita Hayworth, Adolphe Menjou.	... Gay, light-hearted song and dance show with an elegant South American background. Tale slight but intriguing, numbers tuneful and stars brilliant.	Excellent light attraction for all classes. Great for the family.

† In Technicolor.

REVIEWS FOR SHOWMEN

Lady Bodyguard

Paramount. American (U). Directed by William Clemens. Featuring Eddie Albert, Anne Shirley and Raymond Walburn. 6,220 feet. Release not fixed.

LIVELY, out-of-the-rut character comedy drama, culminating with laughable flying thrills, describing the repercussions which follow a deliberate error in a publicity stunt policy on the life of an irresponsible test pilot. The story has quite a good idea behind it, and the attractive and versatile principal players cash in on it. Resourceful technical presentation and bright dialogue neatly round off popular light entertainment. Good average programmer.

Story.—A. C. (Gus) Baker, pretty insurance canvasser, has the job of handling a stunt whereby a number of people from different walks of life are to receive a free life policy. Terry Moore, a test pilot, is number one on the list, but a disgruntled employee deliberately types a million instead of a thousand dollars on the policy. The error is not discovered until after Terry has signed on the dotted line.

Gus is then instructed by her managing director to persuade Terry to cancel the policy. Meanwhile, Terry makes over the money that is to be collected in the event of his death to Mother Hodges, harridan owner of a low club, Harry, a barman, and Avery Jameson, a loquacious old actor. Eventually Gus gets Terry to see reason, but the "beneficiaries" refuse to see their legacy evaporate without a fight. They plot to involve Terry in a fatal air crash before he can surrender the policy and marry Gus. Needless to say, they fail.

Acting.—Eddie Albert is good as Terry, Anne Shirley is a spirited and provocative Gus, and Maude Eburne, Raymond Walburn and Ed. Brophy make a colourful supporting team as Mother Hodges, Jameson and Harry.

Production.—The majority of the situations turn on dialogue rather than action, but versatile characterisation, a few rousing rough-house situations and an extremely well-handled aerial slapstick finale prevent the development from becoming static. Although novel, the play is good for a laugh and thrill in practically any house that includes feminine company.

Points of Appeal.—Novel and amusing story, bright and versatile characterisation, colourful atmosphere, exciting grand finale, intriguing title and popular cast.

A Man's World

Columbia. American (A). Directed by Charles Barton. Featuring William Wright, Margaret Chapman and Larry Parkes. 5,621 feet. Release not fixed.

FAST-MOVING, hard-hitting triangle melodrama with spectacular sabotage embellishments, built around the exciting experiences of an attractive young nurse held prisoner in a tough mining centre. The story borrows most of its romantic and rough house fiction from the novelette, but robust acting, resourceful direction, realistic atmosphere and a thrilling thick-ear climax enable its colourful clichés to register yet again. What is more, its fast and vigorous action is interlaced with obvious feminine appeal. Good general booking.

Story.—Mona Jackson, a pretty and spirited hospital nurse, sees two thugs of Bugsy Nelson, a notorious racketeer, bump off a man. To prevent Mona from talking, Bugsy kidnaps her, ships her to a remote mining centre and threatens her brother's life should she attempt to return. She takes a room in a saloon run by Blossom Donovan, one of Bugsy's old flames, and eventually becomes friendly with Chick Driscoll, who, with his elder brother Dan, is a partner in a firm excavating for chromite.

At first Mona resents Dan's rough and ready ways, but eventually she falls for him. Chick and Dan then quarrel, but at this juncture there is an attempt to sabotage mining operations. The fracas puts things straight. It is later disclosed that Bugsy has been bumped off and this convenient information clears the way to the happy ending.

Acting.—Margaret Chapman acts with confidence and looks attractive as Mona, William Wright and Larry Parks are good in contrast as Dan and Chick, and Roger Pryor and Wynne Gibson head a useful supporting cast.

Production.—The picture is actionful, honest-to-goodness hokum kept on the boil by robust and versatile characterisation, resourceful direction and realistic and thrilling stage-craft. Its serial-like technique gives it momentum and thrills, but neither pace nor punch is procured at the expense of feminine appeal. It is shrewdly made for the nine-pennies of both sexes.

Points of Appeal.—Crowded plot, wide itinerary, versatile characterisation, fast action, popular romantic angle, exciting climax, provocative title and cast values.

Springtime in the Rockies

Twentieth Century-Fox. American (U). In Technicolor. Directed by Irving Cummings. Featuring Betty Grable, John Payne and Carmen Miranda. 8,070 *feet. Release not fixed.*

GLITTERING romantic comedy musicale, set against superb exteriors of the Canadian Rockies and fashionable hotel interiors, covering the chequered courtship of two popular Broadway co-stars. It owes nothing to its tale and everything to its attractive and resourceful leading players, good tunes, delightful stagecraft and glamorous Technicolor photography.

The omission of a good, let alone original, story makes it a little top-heavy, but, although it is occasionally caught short on verve and pep and novelty values, it whiles away 90 minutes very pleasantly. Its irresistible and infectious escapist atmosphere, apart from its obvious strong star and title pull, puts it well up in the popular box-office category. Capital light booking for the masses, family, industrial element and troops.

Story.—Vicky and Dan, co-stars in a successful Broadway musical show, are engaged, but the contract is abruptly broken when the explosive Vicky detects the smell of perfume on Dan's coat. Out of pique, she teams up with Victor, a former dancing partner, and the two become a sensation at a fashionable hotel in the Canadian Rockies. Dan hits the bottle, but is subsequently brought to his senses by his agent.

He then goes in pursuit of his glamorous bread-ticket and is accompanied by McTavish, a cultured and wealthy valet, and Rosita, a volatile "secretary," whom he had engaged while drunk. On his arrival at Vicky's hotel he sets to work to win her back and re-establish himself on Broadway. There are many complications, but in the end the two are reunited and a new show is put on with money wheedled out of McTavish by Rosita.

Acting.—Betty Grable looks good, dances well and sings pleasantly as Vicky, and John Payne and Cesar Romero are versatile and add a piquant touch as rivals Dan and Victor. Carmen Miranda, who proves she can act as well as sing and dance the rumba, Edward Everett Horton, and Charlotte Greenwood form an effective supporting team. Harry James and his Music Makers cleverly interpret the many good tunes.

Production.—The plot, which is number one in the archives of musical comedy, shines here and there, possibly because it has been subjected to interminable wear and tear. Luckily, musical shows are only as old as they look, and this illustration is no exception; it has had its face successfully lifted by resourceful teamwork, smooth direction, catchy tunes, sumptuous stagecraft, bright dialogue and superlative Technicolor photography. A resplendent repaint job, cunningly garnished with big star and title values, its near-pristine freshness should compete successfully with the real thing at the popular box-office. One thing is certain, it is just the stuff to give the troops.

Points of Appeal.—Attractive and versatile cast, gay and picturesque atmosphere, lavish wardrobe, good tunes, superb Technicolor photography, good title and big star values.

False Clues

Columbia. American (U). Directed by Lambert Hillyer. Featuring Bill Elliott, Tex Ritter and Shirley Patterson. 5,402 *feet. Release not fixed.*

ROMANTIC melodrama of the North West Mounted Police concerning a sergeant who barks up the wrong tree when he accuses a cowboy of being implicated in fur robberies, but corrects his error in time to secure the innocent suspect's co-operation. The story is slightly off the beaten track, and its touch of originality, together with good characterisation, fast action and picturesque scenery, makes it a worthy offering of its popular type. Useful second for industrial, family and juvenile patronage.

Story.—Wild Bill Cameron, a sergeant in the Mounted, is instructed to round up fur robbers and smugglers. Lionel Morgan, wealthy secret head of the gang, orders his men to raid a trading post owned by Lydia Rogers, a shrewd and attractive young woman, but Tex Martin, a cowboy, arrives in the nick of time. Wild Bill follows shortly afterwards, but suspects Tex. Tex complicates matters when he tries to clear himself, but luckily Wild Bill soon realises his mistake. He and Tex then get together, and their collaboration puts paid to Morgan and his thugs.

Acting.—Bill Elliott gives a cool portrayal as Wild Bill, Tex Ritter is a provocative and versatile Tex, Shirley Patterson is a pretty Lydia, and John Miljan is well cast as Morgan. There is an equally competent supporting cast.

Production.—The plot, which is punctuated with hearty fights and accompanied by appropriate music and song, approaches the obvious from a new angle. Its slight, but welcome element of the unexpected and superb scenery get it over. Furthermore, its length is as convenient as its subject matter is popular.

Points of Appeal.—Fast action, virile plot, versatile characterisation, popular embellishments, realistic fights, picturesque scenery and convenient footage.

Warrior of Russia

Anglo-American (—). Directed by S. M. Eisenstein and P. A. Pavenco. Featuring N. K. Cherkasov. Approximately 7,000 *feet. Release date not fixed.*

THIS vivid and spectacular film dealing with the defeat of the Teutonic knights by Prince Alexander Nevsky in the thirteenth century was shown about a year ago under the title of "Alexander Nevsky," with subtitles. It has now been excellently dubbed and its entertainment value considerably enhanced. The wide historical canvas is painted with an artist's hands and the acting generally is noticeably good. One point which is likely to offend a lot of people, however, is the rather strong anti-religious bias. This is all the stranger because the Prince was canonised by the Orthodox Greek Church.

Story.—In 1242 the Knights of the Teutonic Order invaded Russia. Prince Nevsky, leading a quiet country life, is sent for to lead all men of "Rus" against the invaders. His strategy and courage lead to the final destruction of the enemy in the frozen lake of Peipas.

Acting.—N. K. Cherkasov, a fine-looking man, gives a sincere and dignified performance as the Prince. His vocal double is Valentine Dyall, who is excellent. All other characters are very well cast and the general standing of acting is high.

Production.—Eisenstein, one of Russia's most eminent producers, handles both his vast crowded battle scenes and his characters with equal success. The camera work is particularly noteworthy. Clashes of the warriors become a little repetitive, but generally the interest is held fairly throughout. The film includes a foreword spoken by M. Maisky, the Russian Ambassador. A strong, stirring and statesmanlike utterance.

Points of Appeal.—Historical and spectacular interest. Acting and fine technical qualities.

The Daring Young Man

Columbia. American (U). Directed by Frank S. Strayer. Featuring Joe E. Brown, Margaret Chapman and William Wright. 6,300 *feet. Release not fixed.*

SPECTACULAR crazy comedy espionage extravaganza telling how a game but luckless nitwit ultimately makes good and, at the same time, earns the right to enlist in one of his country's fighting services. The story is a trifle patchy and obvious, but although loose and transparent in construction, it presents Joe E. Brown with a promising dual rôle. His neat and lively improvisations, effectively amplified by clever double photography and energetic supporting teamwork, provide a full quota of fun. Good star laughter-maker for the masses and family.

Story.—Jonathan Peckinpaw, simple one-man owner of an air-conditioning plant business, loses everything through the work of saboteurs. He gets plenty of moral support from his tough grandma and much sympathy from Ann Minter, a pretty reporter, but is overtaken by depression when his efforts to enlist fail. He is subsequently picked up by Sam Long, slick possessor of a radio-controlled skittle-ball in a fashionable alley.

Before long the phoney ball interferes with the spies' secret broadcasting station, and in correcting the trouble they expose Sam and push Jonathan right back into the dumps. Grandma unwittingly adds to Jonathan's troubles by piling up big bills, but happily Ann acts as an inspiration at the right moment. In the end Jonathan completely rehabilitates himself by capturing the enemy agents, and his reward is romance and the right to wear Service uniform.

Acting.—Joe E. Brown draws good character and clowns effectively in the dual rôle of Jonathan and Grandma, Margaret Chapman is a pretty Ann, and William Wright is very true to type as the slick Sam. Claire Dodd heads an enthusiastic supporting cast as the siren of the spy ring.

Production.—The picture is little more than a succession of artless slapstick gags, but happily the star's resourceful performance, ingenious photography, good timing, popular romance and a rollicking and spectacular grand finale give a new and piquant flavour to the obvious and inevitable. By and large, the topical pantomime is good Joe E. Brown.

Points of Appeal.—Good gags, resourceful performance by Joe E. Brown, clever photography, spectacular slapstick climax, good title and popular stars.

Stand by, All Networks

Columbia. American (A). Directed by Lew Landers. Featuring John Beal, Florence Rice and Alan Baxter. 5,837 *feet. Release not fixed.*

HECTIC espionage romantic comedy melodrama, with a radio station pivot, concerning a plot to sabotage public morale by inflammatory broadcasts. The tale, which, incidentally, is liberally padded with many thrilling newsreel shots, is not particularly subtle, but its robust bull-at-a-gate methods score in the long run. So does its versatile and attractive cast. Good popular programmer.

Story.—Ben Fallow, a newsreel reporter for a sponsored radio programme, believes that foreign saboteurs are at work. He broadcasts his fears, but is regarded as a scaremonger and finally warned off. Leila Cramer, the station's aviation correspondent, is in league with Victor, secret head of the saboteurs, and when she later learns that Ben has a list of enemy agents in his possession, she and Victor get cracking.

They start off by imitating Ben's voice over the air and talking sedition, but Ben and Frances Prescott, his girl friend, soon prove more than a match for their country's enemies. In the final showdown the crooks are apprehended in time to prevent a troopship from being blown up.

Acting.—John Beal contributes a lively and versatile portrayal as Ben. Florence Rice is a spirited and attractive Frances, and Margaret Hayes and Alan Baxter do their stuff as the saboteurs.

Production.—The story has nothing up its sleeve, but it is well characterised, gets a move on, obtains exciting colour from cunningly interpolated authentic newsreel shots and ends on a happy as well as strong moral note. Its volatile comprehensiveness, to say nothing of its lively topicality, put it well up in the general programmer class. It is a stone ginger for the industrial masses.

Points of Appeal.—Lively story, popular espionage angle, suspenseful climax, neat comedy and romantic touches and good cast and title.

Continued on page 38

SOMERSET MAUGHAM'S

UNITED ARTISTS

Pool

Continued from page 35

The Moon and Sixpence

United Artists. American (A). Directed by Albert Lewin. Featuring George Sanders, Herbert Marshall and Elena Verdugo.
7,995 feet. Release not fixed.

INTRIGUING and colourful biographical romantic melodrama smoothly adapted from Somerset Maugham's brilliant best-seller and effectively presented in "narrator" form. The tale, based on the stormy and unconventional life of Paul Gaugin, the famous French artist, turns on the extraordinary and astonishing whim of a staid London stockbroker who suddenly abandons his life of dreary respectability and, after many extravagant ups and downs, finally settles down in Tahiti and ultimately dies one of the world's greatest painters.

Four impeccable portrayals, coupled with resourceful and imaginative direction, convincing atmosphere and the author's fluent and inimitable dialogue, are responsible for a stimulating and thought-provoking screen play. Outstanding dramatic booking, particularly for good- and high-class halls.

Story.—Charles Strickland, a staid and somewhat morose London stockbroker, secretly fosters a desire to break loose and become a painter. Without warning, he walks out, leaving his family and business associates' flat. In Paris, after dissipating his modest savings, he boards with Dirk Stroeve, a kindly Dutch artist.

Jeffrey Wolf, novelist friend of Amy, Strickland's wife, vainly tries to persuade him to return home. Later, Strickland seduces Blanche, wife of Dirk, and, after her suicide, makes for Marseilles, and eventually drifts to Tahiti. The climate and companionship of Ata, a native girl whom he ultimately marries, inspire him and he becomes a famous painter. His finest paintings are on the walls of his hut, but when leprosy claims him he leaves instructions for his wife to set fire to their abode. Cynical to the end, he makes the greatest of his masterpieces his funeral pyre.

Acting.—George Sanders gives his finest performance as the cruel, callous, erratic but brilliant Strickland. He not only looks and acts the part, but is an eloquent mouthpiece for the author's cynicisms. Doris Dudley is clever as Blanche Stroeve. Elena Verdugo is appealing as Strickland's native wife, and Molly Lamont is true to type as his fussy and ambitious first wife. Herbert Marshall acts and delivers the commentary with dignity as Jeffrey, and Steve Geray is responsible for a compelling minor cameo as the weak but lovable Dirk.

Production.—Somerset Maugham, author of the clever novel, is a cynic rather than a sentimentalist, and in putting the life of Paul Gaugin, the brilliant, unconventional French painter on the screen, he finds a full, appropriate and perfect medium for his unsympathetic approach to life and women. There is, of course, a slight danger that the central character may prove too extravagant, fabulous and callous for the unsophisticated and that the flashback treatment will prove a pitfall to latecomers, but for all who appreciate exciting literature and can exercise their imagination it is a rare intellectual treat. Happily, its star, title and author values, let alone its colourful stagecraft—the Tahiti sequences are in sepia and Cinecolor—offset many doubts. Definitely an outstanding booking for good- and high-class halls, and a worthwhile experiment for others.

Points of Appeal.—Intelligent, thought-provoking and holding story, brilliant characterisation by George Sanders, clever support, clever dialogue, colourful staging, provocative feminine angle and big star, title and author values.

You Were Never Lovelier

Columbia. American (U). Directed by William A. Seiter. Featuring Fred Astaire, Rita Hayworth and Adolphe Menjou.
8,750 feet. Release not fixed.

LIGHT-HEARTED song and dance show describing the happy and piquant complications which arise when a wealthy and explosive South American hotel magnate conspires to get the eldest of his daughters off the shelf. The tale is neither strong nor original, but it, nevertheless, provides Fred Astaire and Rita Hayworth with endless opportunities to break into snappy dance routines. They do their stuff, and the resourceful and popular supporting players, the dialogue writers and the technicians do the rest. Big star and title values doubly ensure popular success. Excellent light attraction for all classes.

Story. — Eduardo Acuna, quick-timpered proprietor of a fashionable South American hotel, insists that his daughters marry in order of age. Maria, the eldest, is attractive but frigid, and Eduardo tries to warm her up by sending her mysterious love letters. Robert Davis, a brilliant New York dancer, comes to Eduardo for a job but is turned down.

One day he acts as understudy for a bell-boy and delivers one of the phoney love letters to Maria. She mistakes Robert for the author of the letters and thaws out. Robert reciprocates and, after discovering that Eduardo has been deceiving his daughter, forces him to give him a contract. When Maria learns the truth she thinks that Robert has been using her to get a job, but after a few more complications things are straightened out satisfactorily.

Acting.—Fred Astaire dances as well as ever and also displays a neat sense of humour as Robert, Rita Hayworth is a glamorous and equally talented Maria, and Adolphe Menjou is effective as Eduardo. Gus Schilling scores a hit in the comedy rôle of a long-suffering secretary, and Leslie Brooks, Adele Mara and Barbara Brown complete a first-rate supporting cast.

Production.—The story has been told many times before, but although every twist is obvious, the play gets around. The attractive and talented stars and supporting players happily keep in step with its giddy South American gyrations, and the complete colourful and glamorous whirligig, set to tuneful song and decorated with brilliant dancing and smart dialogues, is enthralling, ear-tickling light fare for all classes. Moreover, its star values are as attractive as its entertainment.

Points of Appeal. — Cheery and colourful atmosphere, good comedy situations, smart dialogue, tuneful numbers, brilliant dancing of Fred Astaire, glamour of Rita Hayworth, and big title and star values.

That Other Woman

Twentieth Century-Fox. American (U). Directed by Ray McCarey. Featuring Virginia Gilmore, James Ellison and Dan Duryea.
6,850 feet. Release not fixed.

ROMANTIC comedy which tells, in somewhat drawn-out fashion, how a good-looking secretary, with the aid of her astute grandmother, compels her young boss to appreciate her charms and fall in love with her. Conventional, novelettish material, it has inherent appeal for the romantically inclined flapper. Light, innocuous fare for the more unsophisticated of patrons, with whom it should make a satisfactory supporting feature.

Story.—Emily Borden is in love with her young boss, Henry Summers. Though a philanderer, he refuses to recognise Emily's many attractive qualities. However, on the advice of her grandmother, Emily sends Henry several anonymous letters, signing herself as "the Pink Lady" and professing great love for him. Henry is intrigued, but later he is threatened by a gangster who advises him to stay away from his admirer. Henry decides to make himself scarce, and on the pretext of work, he and Emily arrange to stay at his country home.

There, as Emily hopes, they fall in love, but complications arise when Henry decides to settle "the Pink Lady" business before proposing marriage to Emily. When Henry learns the truth about his anonymous correspondent he makes a date with her and Emily promptly keeps it.

Acting.—Virginia Gilmore is a provocative Emily, and James Ellison is quite good in the rôle of Henry. Dan Duryea amuses as Emily's long-suffering admirer, and Alma Kruger, a little handicapped by an assumed Southern accent, is effective as the girl's collaborator. Support is sound.

Production.—Footage is excessive for such an obvious story, the comedy is rather forced and the dialogue, which characterises much of the running time, is of the kind most likely to intrigue the average schoolgirl. That the airy sentiment, the dresses of the heroine and the novelettish atmosphere generally will have a certain appeal is the film's primary selling angle.

Points of Appeal.—Feminine appeal, elegant staging, moments of slapstick comedy, romantic atmosphere, good all-round acting and good title values.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

TENNIS RHYTHM. American (U). 845 feet. Release not fixed.—Sporting interest featurette taking the form of a tennis lesson from Bobby Riggs, Wimbledon and world amateur champion. Commentary good, editing smooth and photography excellent. Good general fill-up.

LOOKING AROUND. British (U). 1,593 feet. Release not fixed.—Interest featurette with commentary by Frank Phillips, describing the finer points of bicycle and gramophone record manufacture. Compilation neat, accompanying talk smooth and photography satisfactory. Good general fill-up.

COMMUNITY SING No. 51. American (U). 812 feet. Release not fixed.—Cheery sing-song, featuring popular melodies, presented with showmanship in circumstances that invite the audience to join in. Good novelty fill-up.

WHAT'S THE MATADOR. Featuring The Three Stooges. American (U). 1,466 feet. Release not fixed.—Exuberant, if somewhat crude, slapstick comedy, the misadventures of three strolling players in and around a Spanish bullring. Technical work and timing good, but fooling definitely rough and ready. Comedy fill-up, mainly for the industrial element.

A BATTLE FOR A BOTTLE. American (U). 591 feet.—A "Phantasy Cartoon" illustrating a battle of wits between a mischievous cat and a tough bulldog over a bottle of milk. Gags and characters somewhat stereotyped. Fair cartoon fill-up.

LIGHT UP AND SEE. British (U). 1,807 feet. Release not fixed.—Interesting and instructive featurette describing fully the manufacture of electric light bulbs. Detail authentic and illuminating, commentary smooth and photography excellent. Very good British fill-up.

REISSUE

The Count of Monte Cristo

A.B.F.D. American (U). Directed by Roland V. Lee. Featuring Robert Donat, Elissa Landi and Sydney Blackmer. 10,379 feet. Release not fixed.

THE classic story by Dumas of the wrongful imprisonment of an innocent ship's captain in the infamous island prison of Chateau d'If; the years of agony endured during his long pursued efforts to escape and his subsequent coldly calculated methods of taking revenge.

Robert Donat, Elissa Landi and a star supporting cast turn the picture into a thrilling melodrama of thrills, romance and spectacle.

Being a period costume story, there is nothing to date its origin, and it will assuredly again prove itself big business.

First reviewed in the KINE. November 15, 1934.

Clifford Evans and Mr. Relph and the collie in a scene from THE FLEMISH FARM (Two Cities) for G.F.D. release

"THE FLEMISH FARM" ENDING

River Set at Denham

WORK on the interior sequences and most of the minor exterior shots are now nearing completion on the Two Cities-Jeffrey Dell production, "The Flemish Farm," which Sydney Box is producing and author Jeffrey Dell directing for G.F.D. release.

Last week was devoted to the last shots depicting the meeting between Duclos (Clifford Evans) and the Flemish shepherd (Mr. Relph), who volunteers to get the parcel containing the flag across the border tied round the neck of his dog. Seen swimming the river by a German officer the dog (that famous collie that played in "Sheepdog of the Hills") is shot and Duclos is forced to return to that spot to retrieve the parcel from the animal's body.

Stage 1 at Denham was transformed into a placid river by the use of a huge tank filled with water, from each side of which steep banks of earth, grass and stone sloped away, and bordered with trees and bushes of that peculiar green found on most vegetation near a stream. It was an impressive scene that matched up with the fine exteriors shot by Jeffrey Dell on the South Coast a few weeks ago.

Within the next week some big air formation scenes will take place somewhere in England.

Amongst the players in this film, headed by Clive Brook, Clifford Evans and Jane Baxter, are John Schofield. John Boxer, John Lother, Richard George, Brefni O'Rorke, Irene Handel, Charles Compton, Martin Walker, Mary Jerrold, Wylie Watson, Mons Suisz, Marjorie Withers, Herbert Craven, Ronald Squire, Kenneth Carten, Pat McGrath and Lilly Kann.

Barry Morse and Lesley Brooke in WHEN WE ARE MARRIED (British National)

British National Progress

Admirers of Flanagan and Allen, and judging by the success of their film "We'll Smile Again" they number some millions, will see plenty of their favourites in the new John Baxter British National subject, "Theatre Royal" for the pair have been on the set every day since the film started.

However, working on a formula that has proved very successful on the American screen, Baxter has got together all the original team that supported the pair in their previous offering. It includes Horace Kenney, Peggy Dexter, Gwen Catley, Buddy Flanagan and Minehart Maur.

On the completion of this subject Leslie and Elisabeth Hiscott take the floor at National studios with a new story on which they are now working.

Nicholas Brodski, who has a contract with Two Cities Films as musical director, is now arranging a special score for "The Demi Paradise."

RKO-Radio on Last Lap

"ESCAPE TO DANGER"

Final scenes on "Escape to Danger," the new Eric Portman and Ann Dvorak co-starring vehicle, are being filmed by RKO-Radio at Denham.

Current activity is centred around a Combined Operations room where R.A.F. Army and Navy officers are formulating a scheme for the annihilation of a section of the German navy, with Richard George in the rôle of the admiral.

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Continued from page 35

The Moon and Sixpence

United Artists. American (A). Directed by Albert Lewin. Featuring George Sanders, Herbert Marshall and Elena Verdugo.
7,995 feet. Release not fixed.

INTRIGUING and colourful biographical romantic melodrama smoothly adapted from Somerset Maugham's brilliant best-seller and effectively presented in "narrator" form. The tale, based on the stormy and unconventional life of Paul Gaugin, the famous French artist, turns on the extraordinary and astonishing whim of a staid London stockbroker who suddenly abandons his life of dreary respectability and, after many extravagant ups and downs, finally settles down in Tahiti and ultimately dies one of the world's greatest painters.

Four impeccable portrayals, coupled with resourceful and imaginative direction, convincing atmosphere and the author's fluent and inimitable dialogue, are responsible for a stimulating and thought-provoking screen play. Outstanding dramatic booking, particularly for good- and high-class halls.

Story.—Charles Strickland, a staid and somewhat morose London stockbroker, secretly fosters a desire to break loose and become a painter. Without warning, he walks out, leaving his family and business associates' flat. In Paris, after dissipating his modest savings, he boards with Dirk Stroeve, a kindly Dutch artist.

Jeffrey Wolf, novelist friend of Amy, Strickland's wife, vainly tries to persuade him to return home. Later, Strickland seduces Blanche, wife of Dirk, and, after her suicide, makes for Marseilles, and eventually drifts to Tahiti. The climate and companionship of Ata, a native girl whom he ultimately marries, inspire him and he becomes a famous painter. His finest paintings are on the walls of his hut, but when leprosy claims him he leaves instructions for his wife to set fire to their abode. Cynical to the end, he makes the greatest of his masterpieces his funeral pyre.

Acting.—George Sanders gives his finest performance as the cruel, callous, erratic but brilliant Strickland. He not only looks and acts the part, but is an eloquent mouthpiece for the author's cynicisms. Doris Dudley is clever as Blanche Stroeve. Elena Verdugo is appealing as Strickland's native wife, and Molly Lamont is true to type as his fussy and ambitious first wife. Herbert Marshall acts and delivers the commentary with dignity as Jeffrey, and Steve Geray is responsible for a compelling minor cameo as the weak but lovable Dirk.

Production.—Somerset Maugham, author of the clever novel, is a cynic rather than a sentimentalist, and in putting the life of Paul Gaugin, the brilliant, unconventional French painter on the screen, he finds a full, appropriate and perfect medium for his unsympathetic approach to life and women. There is, of course, a slight danger that the central character may prove too extravagant, fabulous and callous for the unsophisticated and that the flashback treatment will prove a pitfall to latecomers, but for all who appreciate exciting literature and can exercise their imagination it is a rare intellectual treat. Happily, its star, title and author values, let alone its colourful stagecraft—the Tahiti sequences are in sepia and Cinecolor—offset many doubts. Definitely an outstanding booking for good- and high-class halls, and a worthwhile experiment for others.

Points of Appeal.—Intelligent, thought-provoking and holding story, brilliant characterisation by George Sanders, clever support, clever dialogue, colourful staging, provocative feminine angle and big star, title and author values.

You Were Never Lovelier

Columbia. American (U). Directed by William A. Seiter. Featuring Fred Astaire, Rita Hayworth and Adolphe Menjou.
8,750 feet. Release not fixed.

LIGHT-HEARTED song and dance show describing the happy and piquant complications which arise when a wealthy and explosive South American hotel magnate conspires to get the eldest of his daughters off the shelf. The tale is neither strong nor original, but it, nevertheless, provides Fred Astaire and Rita Hayworth with endless opportunities to break into snappy dance routines. They do their stuff, and the resourceful and popular supporting players, the dialogue writers and the technicians do the rest. Big star and title values doubly ensure popular success. Excellent light attraction for all classes.

Story. — Eduardo Acuna, quick-timpered proprietor of a fashionable South American hotel, insists that his daughters marry in order of age. Maria, the eldest, is attractive but frigid, and Eduardo tries to warm her up by sending her mysterious love letters. Robert Davis, a brilliant New York dancer, comes to Eduardo for a job but is turned down.

One day he acts as understudy for a bell-boy and delivers one of the phoney love letters to Maria. She mistakes Robert for the author of the letters and thaws out. Robert reciprocates and, after discovering that Eduardo has been deceiving his daughter, forces him to give him a contract. When Maria learns the truth she thinks that Robert has been using her to get a job, but after a few more complications things are straightened out satisfactorily.

Acting.—Fred Astaire dances as well as ever and also displays a neat sense of humour as Robert. Rita Hayworth is a glamorous and equally talented Maria, and Adolphe Menjou is effective as Eduardo. Gus Schilling scores a hit in the comedy rôle of a long-suffering secretary, and Leslie Brooks, Adele Mara and Barbara Brown complete a first-rate supporting cast.

Production.—The story has been told many times before, but although every twist is obvious, the play gets around. The attractive and talented stars and supporting players happily keep in step with its giddy South American gyrations, and the complete colourful and glamorous whirligig, set to tuneful song and decorated with brilliant dancing and smart dialogues, is enthralling, exhilarating light fare for all classes. Moreover, the star values are as attractive as its entertainment.

Points of Appeal. — Cheery and colourful atmosphere, good comedy situations, smart dialogue, tuneful numbers, brilliant dancing of Fred Astaire, glamour of Rita Hayworth, and big title and star values.

That Other Woman

Twentieth Century-Fox. American (U). Directed by Ray McCarey. Featuring Virginia Gilmore, James Ellison and Dan Duryea.
6,850 feet. Release not fixed.

ROMANTIC comedy which tells, in somewhat drawn-out fashion, how a good-looking secretary, with the aid of her astute grandmother, compels her young boss to appreciate her charms and fall in love with her. Conventional, novelettish material, it has inherent appeal for the romantically inclined flapper. Light, innocuous fare for the more unsophisticated of patrons, with whom it should make a satisfactory supporting feature.

Story.—Emily Borden is in love with her young boss, Henry Summers. Though a philanderer, he refuses to recognise Emily's many attractive qualities. However, on the advice of her grandmother, Emily sends Henry several anonymous letters, signing herself as "the Pink Lady" and professing great love for him. Henry is intrigued, but later he is threatened by a gangster who advises him to stay away from his admirer. Henry decides to make himself scarce, and on the pretext of work, he and Emily arrange to stay at his country home.

There, as Emily hopes, they fall in love, but complications arise when Henry decides to settle "the Pink Lady" business before proposing marriage to Emily. When Henry learns the truth about his anonymous correspondent he makes a date with her and Emily promptly keeps it.

Acting.—Virginia Gilmore is a provocative Emily, and James Ellison is quite good in the rôle of Henry. Dan Duryea amuses as Emily's long-suffering admirer, and Alma Kruger, a little handicapped by an assumed Southern accent, is effective as the girl's collaborator. Support is sound.

Production.—Footage is excessive for such an obvious story, the comedy is rather forced and the dialogue, which characterises much of the running time, is of the kind most likely to intrigue the average schoolgirl. That the airy sentiment, the dresses of the heroine and the novelettish atmosphere generally will have a certain appeal is the film's primary selling angle.

Points of Appeal.—Feminine appeal, elegant staging, moments of slapstick comedy, romantic atmosphere, good all-round acting and good title values.

REISSUE
The Count of Monte Cristo

A.B.F.D. American (U). Directed by Roland V. Lee. Featuring Robert Donat, Elissa Landi and Sydney Blackmer. 10,379 *feet. Release not fixed.*

THE classic story by Dumas of the wrongful imprisonment of an innocent man's captain in the infamous island prison of Chateau d'If; the years of agony endured during his long pursued efforts to escape and his subsequent coldly calculated methods of taking revenge.

Robert Donat, Elissa Landi and a strong supporting cast turn the picture into a moving melodrama of thrills, romance and spectacle.

Being a period costume story, there is nothing to date its origin, and it will assuredly again prove itself big business.

First reviewed in the KINE. November 15, 1934.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

TENNIS RHYTHM. American (U). 845 *feet. Release not fixed.*—Sporting interest featurette taking the form of a tennis lesson from Bobby Riggs, Wimbledon and world amateur champion. Commentary good, editing smooth and photography excellent. Good general fill-up.

LOOKING AROUND. British (U). 1,593 *feet. Release not fixed.*—Interest featurette with commentary by Frank Phillips, describing the finer points of bicycle and gramophone record manufacture. Compilation neat, accompanying talk smooth and photography satisfactory. Good general fill-up.

COMMUNITY SING No. 51. *American (U).* 812 *feet. Release not fixed.*—Cheery sing-song, featuring popular melodies, presented with showmanship in circumstances that invite the audience to join in. Good novelty fill-up.

WHAT'S THE MATADOR. Featuring The Three Stooges. American (U). 1,466 *feet. Release not fixed.*—Exuberant, if somewhat crude, slapstick comedy, the misadventures of three strolling players in and around a Spanish bullring. Technical work and timing good, but fooling definitely rough and ready. Comedy fill-up, mainly for the industrial element.

A BATTLE FOR A BOTTLE. American (U). 591 *feet.*—A "Phantasy Cartoon" illustrating a battle of wits between a mischievous cat and a tough bulldog over a bottle of milk. Gags and characters somewhat stereotyped. Fair cartoon fill-up.

LIGHT UP AND SEE. British (U). 1,807 *feet. Release not fixed.*—Interesting and instructive featurette describing fully the manufacture of electric light bulbs. Detail authentic and illuminating, commentary smooth and photography excellent. Very good British fill-up.

Clifford Evans and Mr. Relph and the collie in a scene from THE FLEMISH FARM (Two Cities) for G.F.D. release

"THE FLEMISH FARM" ENDING

River Set at Denham

WORK on the interior sequences and most of the minor exterior shots are now nearing completion on the Two Cities-Jeffrey Dell production, "The Flemish Farm," which Sydney Box is producing and author Jeffrey Dell directing for G.F.D. release.

Last week was devoted to the last shots depicting the meeting between Duclos (Clifford Evans) and the Flemish shepherd (Mr. Relph), who volunteers to get the parcel containing the flag across the border tied round the neck of his dog. Seen swimming the river by a German officer the dog (that famous collie that played in "Sheepdog of the Hills") is shot and Duclos is forced to return to that spot to retrieve the parcel from the animal's body.

Stage 1 at Denham was transformed into a placid river by the use of a huge tank filled with water, from each side of which steep banks of earth, grass and stone sloped away, and bordered with trees and bushes of that peculiar green found on most vegetation near a stream. It was an impressive scene that matched up with the fine exteriors shot by Jeffrey Dell on the South Coast a few weeks ago.

Within the next week some big air formation scenes will take place somewhere in England.

Amongst the players in this film, headed by Clive Brook, Clifford Evans and Jane Baxter, are John Schofield. John Boxer, John Lother, Richard George, Brefni O'Rorke, Irene Handel, Charles Compton, Martin Walker, Mary Jerrold, Wylie Watson, Mons Suisz, Marjorie Withers, Herbert Craven, Ronald Squire, Kenneth Carten, Pat McGrath and Lilly Kann.

Barry Morse and Lesley Brooke in WHEN WE ARE MARRIED (British National)

RKO-Radio on Last Lap

"ESCAPE TO DANGER"

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British National Progress

Admirers of Flanagan and Allen, and judging by the success of their film "We'll Smile Again" they number some millions, will see plenty of their favourites in the new John Baxter British National subject, "Theatre Royal" for the pair have been on the set every day since the film started.

However, working on a formula that has proved very successful on the American screen, Baxter has got together all the original team that supported the pair in their previous offering. It includes Horace Kenney, Peggy Dexter, Gwen Catley, Buddy Flanagan and Minehart Maur.

On the completion of this subject Leslie and Elisabeth Hiscott take the floor at National studios with a new story on which they are now working.

Nicholas Brodski, who has a contract with Two Cities Films as musical director, is now arranging a special score for "The Demi Paradise."

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Film Employees' Council Reconstituted

THE Film Industry Employees' Council has now been reconstituted and represents 95 per cent. of the employees in the British film production Industry.

The new Council replaces the old one formed out of the inter-union agreement between the N.A.T.K.E. and the A.C.T. The new constitution is signed by George Elvin (A.C.T.), A. M. Crickett (Film Artistes Association), F. Dambman (M.U.), T. O'Brien (N.A.T.K.E.).

At the first meeting of the new Council the following officers were elected for the ensuing year:

President: T. O'Brien (N.A.T.K.E.); Vice-President: P. Fawcett Barry (F.A.A.); Secretary: George H. Elvin (A.C.T.); Treasurer: H. Ratcliffe (Musicians' Union).

The business at the first meeting was mainly of a general character—the only specific decision taken of a general nature was to ask R. Sorensen, M.P., to lead a deputation from the Council to Arthur Henderson, K.C., M.P., Joint Parliamentary Secretary to the War Office, on the question of the employment of Service film technical personnel on commercial productions.

Mr. Sorensen has agreed to do this and it is anticipated he will ask for the deputation to be received soon after the House of Commons resumes its sittings.

The address of the F.I.E.C. is 9, Bromefield, Stanmore, Middlesex.

Deborah Kerr, the only woman in British ten best stars poll, co-stars in the Archers' production THE LIFE AND DEATH OF COLONEL BLIMP, written, produced and directed in Technicolor by Michael Powell and Emeric Pressburger (G.F.D.)

LAVISH SET FOR "THE DEMI-PARADISE"

A fashionable restaurant before the war was the chief scene of activities last week on the Two Cities-Anatole de Grunwald production, "The Demi Paradise," starring Laurence Olivier, with leading lady Penelope Dudley Ward, that Anthony Asquith is directing for G.F.D. release.

The design and finish of this set were on an equal scale to every other devised by Paul Sheriff and Carmen Dillon for this picture. Cleverly worked out to make good use of war time materials, the set was lavish, yet marked with an air of distinction in all its details.

One sequence shot was Laurence Olivier singing in Russian. Burning with indignation that "these English" should dare to jazz an immortal ballad of his country, to the tune of which heroes had fought and died, Ivan stops the crooner and shows him how that song should be sung. Ann walks out on him, his public exhibition being the last straw after a quarrel in which he has told her a few home truths about herself.

Scenes were shot in the typical old-fashioned City offices of the shipbuilding firm, to whom Ivan takes the plans of his propeller.

TRAINEE PROBLEMS

B.F.P.A. and A.C.T. Agreement

The British Film Producers' Association announces that complete agreement has been reached between the Association and the Association of Cine Technicians on the weekly agreement and the supplemental agreement for trainees. This is subject to confirmation by the respective governing bodies of the two associations.

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Clive Brook with Googie Withers in the famous Lonsdale farce ON APPROVAL, which Sydney Box and Clive are co-producing at Denham (G.F.D.)

WILDING FOR "DEAR OCTOPUS"

French Starts at Islington

The question of whether or not Rex Harrison should be released for the Paul Soskin production of "Dear Octopus" at Islington has now been satisfactorily settled by the announcement that Michael Wilding will play the much-discussed rôle of Charles Randolph in the film. Wilding, who has been in Gibraltar with John Gielgud's ENSA party, returns shortly to take up his part with Gainsborough.

Helen Haye is to take over the part of Dora Randolph in place of Henrietta Watson, who is unable to continue in the rôle, and Athene Seyler will play Belle, a part originally assigned to Miss Haye.

Art director John Bryan has designed a handsome composite set to represent the Randolph country house where much of the action of the story takes place. The hall has been the centre of activity this week, with director Harold French concentrating on the arrival of various members of the family to celebrate their parents' golden wedding.

Authentic Factory Settings

"MILLIONS LIKE US"

FRANK LAUNDER and Sidney Gilliat directing "Millions Like Us" for Gainsborough at Shepherds Bush are insisting on complete accuracy of detail in each scene of the war workers' film, and particularly in the routine of the daily lives of the girls called up for factory work. From the moment the hostel bus brings a new batch of conscripts from the station to the time they first take over a machine on the factory floor, every detail is faithfully recorded on the screen, according to the observations and notes made by the directors when they were on location in the Midlands. Several pages of the "Millions Like Us" script have been rewritten by Launder and Gilliat since their return from location, to conform with actual procedure in the hostel and factory. This week at the Bush scenes have been shot in the hostel canteen, and in the Labour Officer's rooms at the factory where each girl is medically examined, graded and allocated to her work.

Patricia Roc, Anne Crawford, Terry Randal and Megs Jenkins as the four girls round whom the plot turns go through the routine of acceptance in the factory in minute detail. John Salew has now been cast as the factory doctor and Hilda Davies as the labour officer.

Scenes have also been covered showing Charters and Caldicott (Basil Radford and Naunton Wayne). The two friends, this time as Army officers, travelling first class, are horrified to find that their privacy is disturbed by a crowd of evacuee children to whom there are no class distinctions. This scene is one of many humorous interludes in "Millions Like Us," in which the two give their shrewd and witty comments on the changing face of England in war time

Spencer Reis Joins Two Cities

J. Spencer Reis, managing director of Denham Film Studios and also director of Henry Boot and Sons, Ltd., of Sheffield, the company responsible for the building of the Pinewood Studios, has joined the board of Two Cities Films, Ltd.

Balcon Starts Will Hay Comedy

Will Hay and Claude Hulbert are on call for first week's shooting on "My Learned Friend," in which Will and Basil Dearden will again get together on the directing.

It is the first Michael Balcon film of the war for some time. In it Will Hay, as a disbarred counsel, receives a threat of murder. A warped and embittered crook whom he had failed to defend successfully, comes out of prison intent on murdering all the people, jury included, who had sent him up. Claude Hulbert plays Will Hay's lawyer friend, who gives questionable help in bringing the madman to justice.

The criminal is played by Mervyn Johns, and other members of the cast to date include Charles Victor, Aubrey Mallalieu, [illegible] Emerton, Ernest Thesiger, Gibb McLaughlin and Derna Hazell. S. [illegible] Balcon is associate producer.

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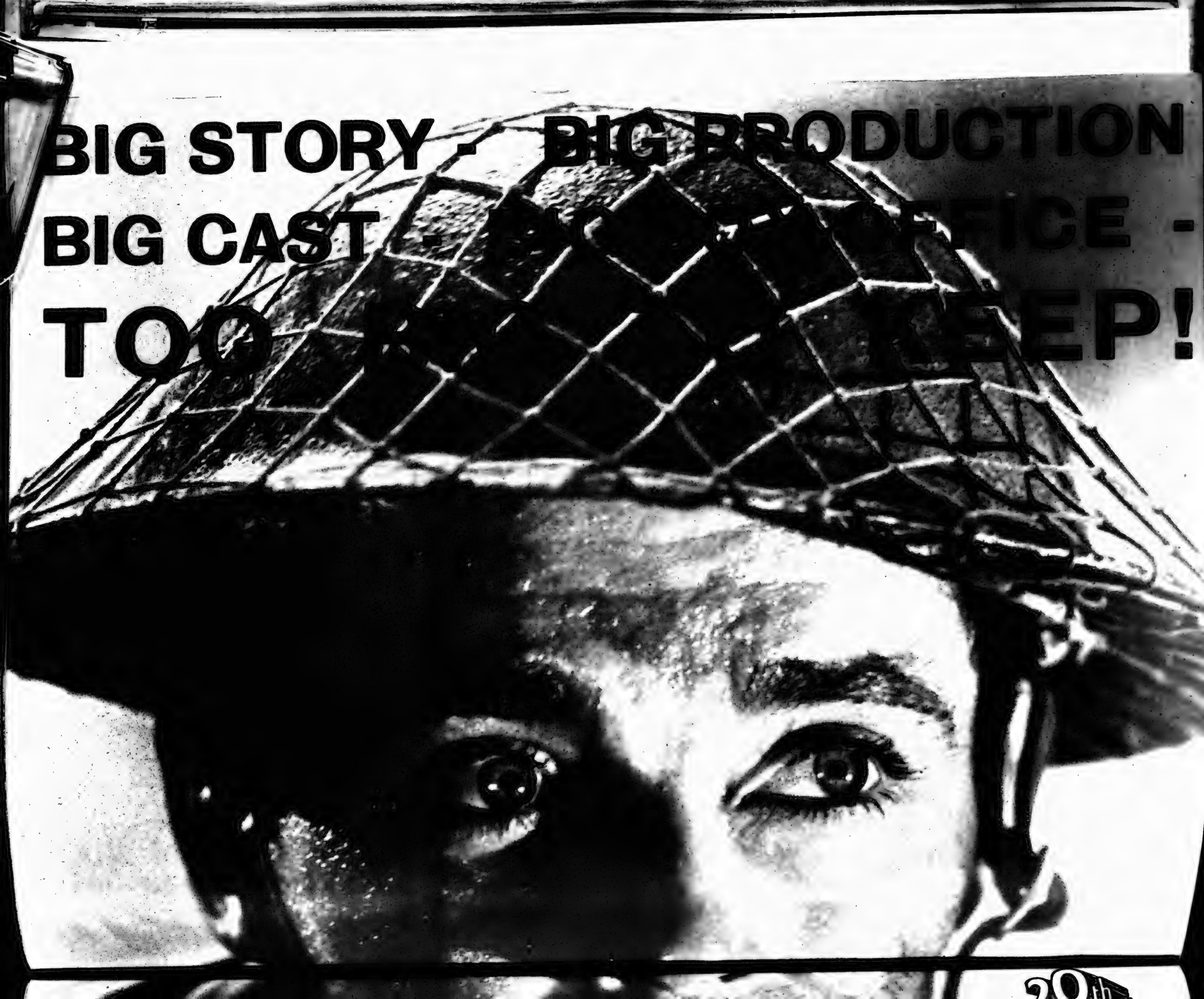
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FOUR MORE FROM PATHE

Jungle Thrills, Mystery and Action in the Pacific

A SECOND group of 1943 screenings has been arranged by W. J. Gell, Managing Director of Pathé, who eulogises on the quality of the offerings and their diversity. He lays particular emphasis on the timely appeal of "The Last Command" and the suspensive punch of "The Phantom Killer," the former a P.R.C. offering and the latter a Monogram production.

Each of this group of attractions will be Trade shown at the Gaumont Theatre, Film House, at 2.30 p.m., on the following dates :—

Tuesday, January 26, **The Last Command** (Gertrude Michael).

Wednesday, January 27, **A Night for Crime** (Lyle Talbot).

Thursday, January 28, **The Phantom Killer** (Dick Pursell).

Friday January 29, **Jungle Siren** (Buster Crabbe).

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Camera work is well advanced on the Far East spectacle, "China," which teams Loretta Young, Alan Ladd and William Bendix under the direction of John ("Wake Island") Farrow, and on the Mark Sandrich production, "So Proudly We Hail," with Claudette Colbert, Paulette Goddard and Veronica Lake.

Also in work are the Preston Sturges comedy, "The Miracle of Morgan's Creek," with Betty Hutton and Eddie Bracken; and "Salute for Three," another musical in which Macdonald Carey and Betty Rhodes have the leads under the direction of Ralph Murphy.

One of the most important of the Pine-Thomas productions, "Alaska Highway," is before the cameras, with Chester Morris in the principal part. William Thomas directs.

Others in this outstanding group of 14 are the new Bob Hope comedy, "Let's Face It," in which Eddie Bracken is teamed with Hope under Sidney Lanfield's direction; the Texas Guinan story, "Incendiary Blonde," starring Betty Hutton and Alan Ladd; "Five Graves to Cairo," directed by Billy Wilder, with Franchot Tone, Erich von Stroheim and Akim Tamiroff; "Hostages," adaptation of Stefan Heym's best-selling novel, with William Bendix; and "Henry Aldrich Plays Cupid," with Jimmy Lydon, Charlie Smith and Diana Lynn, under the direction of Hugh Bennett.

Continued at foot of column 4

COLUMBIA SHORTS

Attractive Programme

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BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period November 20, 1942, to January 11, 1943. Films, the names of which appear in italics, are parts of a series (or serials)

BRITISH

Title of Film.	Registered by.	Maker's Name.	Length. (feet).	No.
NOVEMBER 20.				
Charlie Kunz Sing-Song No. 1.	G.F.D.	N.S.S.	355	Br./R. 5889
Charlie Kunz Sing-Song No. 2.	,,	,,	317	Br./R. 5890
Charlie Kunz Sing-Song No. 3.	,,	,,	423	Br./R. 5891
Charlie Kunz Sing-Song No. 4.	,,	,,	466	Br./R. 5892
Charlie Kunz Sing-Song No. 5.	,,	,,	451	Br./R. 5893
Charlie Kunz Sing-Song No. 6.	,,	,,	398	Br./R. 5894
NOVEMBER 23.				
Street Fighting	N.S.S.	Army FilmUnit	1,206	Br./E. 5895
Paratroops	,,	Celluloid Despatch Services.	876	Br./E. 5896
Squadron Leader X.	RKO-Radio	RKO-Radio British.	8,931	Br./Dr. 5899
NOVEMBER 25.				
Tank Battle	Anglo-American	Army Film Unit	1,501	Br./R. 5912
Teeth of Steel	M-G-M.	Technique	971	Br./R. 5913
NOVEMBER 27.				
Women Aren't Angels	Pathe	A.B.P.C.	7,658	Br./Dr. 5932
DECEMBER 1.				
Call of the Sea	Anglo-American	Concanen	3,069	Br./E. 5940
DECEMBER 3.				
We Sail at Midnight	Pathe	Crown Film Unit	2,312	Br./R. 5948
DECEMBER 8.				
Motherland — The Centre of England.	20th Century-Fox.	Associated Independent Producers.	1,792	Br./R. 5952
The Body Vanishes	New Realm	Venture	4,085	Br./E. 5959
Mistaken Identity	,,	,,	4,260	Br./E. 5960
Asking for Trouble	Anglo-American	British National	7,252	Br./R. 5961
DECEMBER 9.				
Pathe Pictorial Nos. 339/351 (series) :—				
Pathe Pictorial No. 343	Pathe	Pathe	881	Br./R. 5962
Pathe Pictorial No.344	,,	,,	850	Br./R. 5963
Pathe Pictorial No.345	,,	,,	848	Br./R. 5964
Pathe Pictorial No.346	,,	,,	885	Br./R. 5965
Pathe Pictorial No.347	,,	,,	918	Br./R. 5966
Pathe Pictorial No.348	,,	,,	791	Br./R. 5967
DECEMBER 15.				
To-morrow We Live	British Lion	British Aviation	7,669	Br./DR. 5973
DECEMBER 16.				
Inside Fighting China	United Artists	National Film Board of Canada.	1,734	Br./E. 5974
Food, Weapon of Conquest.	,,	,,	1,904	Br./E. 5975
Inside Fighting Russia	,,	,,	1,724	Br./E. 5976
Cavalcade of Aviation	G.F.D.	Gaumont-British	1,949	Br./E. 5977
DECEMBER 17.				
Pathe Pictorial Nos.339/351 (series) :—				
Pathe Pictorial No.349	Pathe	Pathe	850	Br./R. 5978
Pathe Pictorial No.350	,,	,,	908	Br./R. 5979
Rabbits to You	Columbia	British Foundation.	1,553	Br./R. 5980
King Arthur was a Gentleman.	G.F.D.	Gainsborough Pictures.	8,832	Br./Tr. 5987
DECEMBER 21.				
Garden of the Sea	Kinograph Distributors.	Rayant Pictures	1,585	Br./R. 5992
DECEMBER 23.				
Into Battle No. 1— Lift Your Head, Comrade.	N.S.S. Prod.	Spectator	1,350	Br./E. 6000
DECEMBER 28.				
The Balloon Goes Up	New Realm	New Realm	5,300	Br./E. 6001
DECEMBER 29.				
A Letter from Ulster	M-G-M	Crown Film Unit	3,109	Br./E. 6003
JANUARY 4.				
Flowing Waters	Butcher's	Germain Burger	1,864	Br./R. 6012
JANUARY 11.				
Pathe Pictorial Nos.339/351 :—				
Pathe Pictorial No.351	Pathe	Pathe	815	Br./R. 6025

FOREIGN

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
NOVEMBER 20.				
The McGuerins from Brooklyn.	United Artists	United Artists	4,135	F. 5879
Promise Fulfilled	Columbia (Brit.)	Columbia	5,304	F. 5880
The Talk of the Town	Columbia	,,	10,514	F. 5881
Counter Espionage	,,	,,	6,463	F. 5882
A Bundle of Trouble	,,	,,	6,239	F. 5883
NOVEMBER 20				
Sabotage Squad	Columbia	Columbia	5,736	F. 5884
Community Sing No.47	,,	,,	859	F. 5885
So You Think You Know Music, No. 3.	,,	,,	900	F. 5886
Spare Time in the Army	,,	,,	1,123	F. 5887
Dog Meets Dog	,,	,,	749	F. 5888
NOVEMBER 23.				
Wrecking Crew	Paramount	Paramount	6,570	F. 5897
Baby Wants a Bootleship.	,,	,,	640	F. 5898
Here We Go Again	RKO-Radio	RKO-Radio	6,907	F. 5900
Along the Rio Grande	,,	,,	5,788	F. 5901
Donald's Gold Mine	,,	Walt Disney	667	F. 5902
Army Surgeon.	,,	RKO-Radio	5,655	F. 5903
How to Play Baseball	,,	Walt Disney	730	F. 5904
The Siege of Leningrad	Anglo-American	Lenfilm Studios	5,280	F. 5905
A Hundred for One	,,	,,	1,360	F. 5909
NOVEMBER 24.				
Desperate Journey	Warner	Warner	9.672	F. 5907.
The Constant Nymph.	,,	,,	10,068	F. 5908
The Hard Way	,,	,,	9.812	F. 5909
Snow Time for Comedy	,,	,,	659	F. 5910
Hal Kemp and Orchestra.	,,	,,	811	F. 5911
NOVEMBER 26.				
Moonlight in Havana.	G.F.D.	Universal	5,656	F. 5914
Forestalled	Columbia	Columbia	5,543	F. 5915
Flight Lieutenant	,,	,,	7,197	F. 5916
Community Sing No. 48	,,	,,	696	F. 5917
Community Sing No. 50	,,	,,	762	F. 5918
Under the Shedding Chestnut Tree.	,,	,,	749	F. 5919
Yoo Hoo General	,,	,,	1,397	F. 5920
Wild and Woozy West	,,	,,	686	F. 5921
Groom and Bored	,,	,,	1,417	F. 5922
NOVEMBER 27.				
The Big Street	RKO-Radio	RKO-Radio	7,972	F. 5923
The Olympic Champ	,,	Walt Disney	640	F. 5924
Careful, Soft Shoulder	20th Century-Fox	20th Century-Fox	6,287	F. 5925
Berlin Correspondent.	,,	,,	6,278	F. 5926
Tales of Manhattan	,,	,,	10,657	F. 5927
Orchestra Wives	,,	,,	8,785	F. 5928
You Can't Escape For Ever.	Warner	Warner	6,895	F. 5929
George Washington Slept Here.	,,	,,	8,206	F. 5930
Freddie Martin and Orchestra.	,,	,,	850	F. 5931
They Raid by Night	Pathe	Producers Releasing Corp.	6,315	F. 5933
Lure of the Islands	,,	Monogram	5,522	F. 5934
Bombs Over Burma	,,	Producers Releasing Corp.	5,955	F. 5935
One Thrilling Night	,,	Monogram	6,037	F. 5936
Rubber Racketeers	,,	,,	5,941	F. 5937
Smart Alecks	,,	,,	5,940	F. 5938
DECEMBER 1.				
The Major and the Minor	Paramount	Paramount	9,111	F. 5939
Crooked but Dumb	Federated Film Corp.	Victory	5.607	F. 5941
Sweet Spirits of Nighter.	Columbia	Columbia	1,371	F. 5942
The Queen of Spies	British Lion	Republic	7,193	F. 5943
Hi, Neighbour.	,,	,,	6,473	F. 5944
Sin Town	G.F.D.	Universal	6,626	F. 5945
A Date With an Angel	,,	,,	5,838	F. 5946
Serenade in Swing	,,	,,	1,340	F. 5947
DECEMBER 3.				
Wake Island	Paramount	Paramount	7,911	F. 5949
The Old Homestead	British Lion	Republic	6,077	F. 5950
Sunset on the Desert	,,	,,	5,647	F. 5951
DECEMBER 8.				
Just Off Broadway	20th Century-Fox	20th Century-Fox	5,911	F. 5953
Footlight Serenade	,,	,,	7,274	F. 5954
A Haunting We Will Go	,,	,,	6,005	F. 5955
Iceland	,,	,,	7,135	F. 5956
Little Tokyo, U.S.A.	,,	,,	5,763	F. 5057
Last of the Warrens	Fidelity	Supreme	4,440	F. 5958
DECEMBER 9.				
Sherlock Holmes in Washington.	G.F.D.	Universal	6,430	F. 5968
DECEMBER 14.				
The Magic Fish	Anglo-American	Children's Film Studio.	4,531	F. 5969
Glimpses of Soviet Science.	,,	Techfilm	2,538	F. 5970
Eternal Prague	,,	Czechoslovak Republic Ministry.	850	F. 5971
DECEMBER 15.				
Tinker Tailor—	New Realm	Cameo Shorts	091	F. 5972
DECEMBER 17.				
Concerto in B Flat Minor.	Columbia	Columbia	737	F. 5981

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FOUR MORE FROM PATHE

Jungle Thrills, Mystery and Action in the Pacific

A SECOND group of 1943 screenings has been arranged by W. J. Gell, Managing Director of Pathé, who eulogises on the quality of the offerings and their diversity. He lays particular emphasis on the timely appeal of "The Last Command" and the suspensive punch of "The Phantom Killer," the former a P.R.C. offering and the latter a Monogram production.

Each of this group of attractions will be Trade shown at the Gaumont Theatre, Film House, at 2.30 p.m., on the following dates:—

Tuesday, January 26, **The Last Command** (Gertrude Michael).

Wednesday, January 27, **A Night for Crime** (Lyle Talbot).

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Continued at foot of column 4

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The Constant Nymph.	,,	,,	10,068		F. 5908
The Hard Way	,,	,,	9.812		F. 5909
Snow Time for Comedy	,,	,,	659		F. 5910
Hal Kemp and Orchestra.	,,	,,	811		F. 5911
NOVEMBER 26.					
Moonlight in Havana.	G.F.D.	Universal	5,656		F. 5914
Forestalled	Columbia	Columbia	5,543		F. 5915
Flight Lieutenant	,,	,,	7,197		F. 5916
Community Sing No. 48	,,	,,	696		F. 5917
Community Sing No. 50	,,	,,	762		F. 5918
Under the Shedding Chestnut Tree.	,,	,,	749		F. 5919
Yoo Hoo General	,,	,,	1,397		F. 5920
Wild and Woozy West	,,	,,	686		F. 5921
Groom and Bored	,,	,,	1,417		F. 5922
NOVEMBER 27.					
The Big Street	RKO-Radio	RKO-Radio	7,972		F. 5923
The Olympic Champ	,,	Walt Disney	640		F. 5924
Careful, Soft Shoulder	20th Century-Fox	20th Century-Fox	6,287		F. 5925
Berlin Correspondent.	,,	,,	6,278		F. 5926
Tales of Manhattan	,,	,,	10,657		F. 5927
Orchestra Wives	,,	,,	8,785		F. 5928
You Can't Escape For Ever.	Warner	Warner	6,895		F. 5929
George Washington Slept Here.	,,	,,	8,206		F. 5930
Freddie Martin and Orchestra.	,,	,,	850		F. 5931
They Raid by Night	Pathe	Producers Releasing Corp.	6,315		F. 5933
Lure of the Islands	,,	Monogram	5,522		F. 5934
Bombs Over Burma	,,	Producers Releasing Corp.	5,955		F. 5935
One Thrilling Night	,,	Monogram	6,037		F. 5936
Rubber Racketeers	,,	,,	5,941		F. 5937
Smart Alecks	,,	,,	5,940		F. 5938
DECEMBER 1.					
The Major and the Minor	Paramount	Paramount	9,111		F. 5939
Crooked but Dumb	Federated Film Corp.	Victory	5.697		F. 5941
Sweet Spirits of Nighter.	Columbia	Columbia	1,371		F. 5942
The Queen of Spies	British Lion	Republic	7,193		F. 5943
Hi, Neighbour.	,,	,,	6,473		F. 5944
Sin Town	G.F.D.	Universal	6,626		F. 5945
A Date With an Angel	,,	,,	5,838		F. 5946
Serenade in Swing	,,	,,	1,340		F. 5947
DECEMBER 3.					
Wake Island	Paramount	Paramount	7,911		F. 5949
The Old Homestead	British Lion	Republic	6,077		F. 5950
Sunset on the Desert	,,	,,	5,647		F. 5951
DECEMBER 8.					
Just Off Broadway	20th Century-Fox	20th Century-Fox	5,911		F. 5953
Footlight Serenade	,,	,,	7,274		F. 5954
A Haunting We Will Go	,,	,,	6,005		F. 5955
Iceland	,,	,,	7,135		F. 5956
Little Tokyo, U.S.A.	,,	,,	5,763		F. 5957
Last of the Warrens	Fidelity	Supreme	4,440		F. 5958
DECEMBER 9.					
Sherlock Holmes in Washington.	G.F.D.	Universal	6,430		F. 5968
DECEMBER 14.					
The Magic Fish	Anglo-American	Children's Film Studio.	4,531		F. 5969
Glimpses of Soviet Science.	,,	Techfilm	2,538		F. 5970
Eternal Prague	,,	Czechoslovak Republic Ministry.	850		F. 5971
DECEMBER 15.					
Tinker Tailor—	New Realm	Cameo Shorts	991		F. 5972
DECEMBER 17.					
Concerto in B Flat Minor.	Columbia	Columbia	737		F. 5981

Continued on page 46

Films Registered Under the Act—*continued from page 45*

Title of Film.	Registered by.	Maker's Name.	Length (feet).	No.
DECEMBER 17.				
Community Sing No. 49	Columbia ..	Columbia ..	827	F. 5982
The Fox and the Grapes	,, ...	,, ...	676	F. 5983
All Work and No Pay	,, ...	,, ...	1,353	F. 5984
Cinderella Goes to a Party.	,, ...	,, ...	658	F. 5985
Red Riding Hood Rides Again.	,, ...	,, ...	627	F. 5986
DECEMBER 18.				
T-Bone for Two ..	RKO-Radio ..	Walt Disney ..	651	F. 5988
How to Swim	,, ...	,, ...	690	F. 5989
Bellboy Donald ..	,, ...	,, ...	677	F. 5990
Sky Trooper	,, ...	,, ...	654	F. 5991
DECEMBER 21.				
Seven Days' Leave ..	,, ...	RKO-Radio ..	7,870	F. 5993
The Falcon's Brother. .	,, ...	,, ...	5,664	F. 5994
DECEMBER 23.				
Nightmare	G.F.D.	Universal ..	7,344	F. 5995
Swing's the Thing ..	,, ...	,, ...	1,335	F. 5996
Danger in the Pacific	,, ...	,, ...	5,404	F. 5997
Drums of the Congo ..	,, ...	,, ...	5,305	F. 5998
Destination Unknown	,, ...	,, ...	5,688	F. 5999
DECEMBER 28.				
Cyclone on Horseback	RKO-Radio ..	RKO-Radio ..	5,387	F. 6002
DECEMBER 29.				
White Cargo	M-G-M	M-G-M	7,844	F. 6004
The Hungry Wolf ..	,, ..	,, ..	834	F. 6005
Puss N' Toots ..	,, ..	,, ..	671	F. 6006
Exotic Mexico. . ..	,, ..	,, ..	776	F. 6007
The Magic Alphabet ..	,, ..	,, ..	977	F. 6008
The Good Job ..	,, ..	,, ..	970	F. 6009
A.T.C.A.	,, ..	,, ..	982	F. 6010
The Navy Comes Through.	RKO-Radio ..	RKO-Radio ..	7,372	F. 6011
JANUARY 5.				
Hold 'Em Jail. . ..	RKO-Radio ..	RKO-Radio ..	1,630	F. 6013
Show Horse	,, ..	Pathe News Inc.	839	F. 6014
JANUARY 6.				
Derriere La Facade ..	Studio One Film Dis.	Francinex ..	7,000	F. 6015
Random Harvest ..	M-G-M	M-G-M	11,370	F. 6016

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
JANUARY 7.				
A Yank In Libya ..	Pathe	Producers Releasing Corp.	5,930	F. 601
Baby Face Morgan ..	,, ..	,, ..		
Isle of Missing Men ...	,, ..	Monogram ..	5,419	F. 601
Police Bullets	,, ..	,, ..	5,904	F. 601
My Sister Eileen ..	Columbia ..	Columbia ..	5,524	F. 602
			8,709	F. 602
JANUARY 8.				
My Son Alone ..	United Artists ..	Paramount ..	7,300	F. 602
Flying With Music ..	,, ..	Hal Roach Studios	4,178	F. 602
Journey for Margaret. .	M-G-M ..	M-G-M	7,276	F. 602

The registered length of the film "The Great Impersonation" (F. 5875) registered November 18, 1942, has been altered to 6,362 feet.

The registered title of the film "The Siege of Leningrad" (F. 5905), registered November 23, 1942, has been altered to "Leningrad Fights."

The registered length of the film "Ask a Policeman" (Br./Dr. 1822), notification of which appeared on the *Board of Trade Journal of* May 11, 1939, has been altered to 7,180 feet.

The registered length of the film "For Me and My Gal" (F. 5811), registered on October 30, 1942, has been altered to 9,795 feet.

The Board of Trade have directed that the film "Victoria the Great" and the film "The Thirty-Nine Steps" shall be taken into account for the purposes of the exhibitors' quota during the year beginning October 1, 1942, despite the fact that they were first registered more than four years ago. Parts of "Victoria the Great" are incorporated in a revised version of the film "Sixty Glorious Years" which is now being distributed by Renown Pictures Corporation, Ltd., under the new title "Queen Victoria" (registered No. Br./Tr. 830, registered length 8,300 feet). "The Thirty-Nine Steps" (registered number Br. 11808, registered length 7,821 feet) is now being distributed by International Film Renters, Ltd.

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Amended length (feet).
Old Mother Riley, M.P...	Br./E. 2222 ..	6,277
Annie Laurie	Br. 13330 ..	5,075

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br.—Dr. indicates "Registered for the exhibitors' quota and doubled for the renters' quota.

Br.—Tr. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

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SOUND SYSTEM RCA

The Observation Window

Bonus Under Discussion

A BIG SALVAGE EFFORT

IF Tom O'Brien expected his war bonus demand to be dealt with by the General Council of the C.E.A. at its meeting on Wednesday he was disappointed. The demand was only dropped in on Monday, and with a full agenda (the Council had not met since November) there was little chance of its being fully dealt with, apart from the fact that the agenda had already been posted. It was, however, turned over to the General Purposes Committee for examination with a view to arriving at agreement.

AN interesting experimental drive is to be carried out in Nottingham for a fortnight commencing February 1 (if arrangements can be completed in time). Its purpose is to promote the salvage of old film negatives which have been used by amateurs and are now lying useless with no prospect of being needed again.

THE Nottingham experiment is in the nature of a preliminary campaign in which to gain experience for a nation-wide appeal. The public will be asked to take their old negatives to the photographic dealers from whom they purchase their new films. The co-operation of the local authorities will be sought, the Ministry's Publicity Section being responsible for this part of the effort. Kinemas who have the necessary lantern will be asked to assist in the publicity by the showing of a slide.

PHOTOGRAPHIC dealers will be asked to convey their collections to the nearest kinema, and exhibitors in their turn to place the films in a special transit case which will be supplied to them by the Ministry and dispatch these cases, when full, via road transport, together with all used films, in the ordinary way. Road transport companies will bring the cases to the London depot free of charge, from whence they will be collected by the film-stripping companies.

THE price that the strippers will pay is approximately £56 per ton, and although it is impossible to forecast the gross amount of film that will be collected, it was stated that the sale of such film prior to the war was about 200 tons per annum.

SO the Guild of Projectionists is dead, and from its ashes has arisen, with the help of the N.A.T.K.E., the Kinema Projectionists' and Engineers' Association, which is to combine the trade union activities of one parent with the educational and status-raising aims of the other. As Tom O'Brien put it at last Sunday's inaugural meeting, for the first time in 25 years the projectionists of Great Britain have a single national organisation.

ON the union side, this move will considerably strengthen the hands of O'Brien in his dealings with the C.E.A., for there is little doubt that those many leading projectionists who in its more flourishing days supported the Guild, but who distrusted trade unionism, will be won over to the support of the new body by confidence in its President and Committee—the latter 50 per cent. Guildsmen.

FROM the projectionist's point of view—and ultimately the exhibitor's—the new body should do valuable work. For if with the voice of Tom O'Brien it demands improved working conditions, with the voice of Stan Perry it will undoubtedly persist in the Guild's claims for improved educational and training facilities; the combination will eventually ensure an improvement in the type of man entering the projection box, to the good of the Industry as a whole.

J. BENSON.

NEW ORGANISATION FOR TECHNICIANS

Inaugural Speeches

THE Guild of British Kinema Projectionists and Technicians has ceased its activities, and combined with the projectionist membership of the N.A.T.K.E. to form the Kinema Projectionists' and Engineers' Association.

This was the effect of an inaugural meeting, held on Sunday at the Arts Theatre, Great Newport Street, and attended by members of both organisations. Stanley T. Perry, president of the Guild, was in the chair.

The first part of the meeting consisted of the final meeting of the Guild, which formally dissolved its activities. Stanley Perry recounted briefly the negotiations between the two organisations.

The Guild proposals accepted by the N.A.T.K.E. were that the new body should cater for *bona-fide* projectionists, equipment engineers, and sound and service engineers. Officers and committee would be elected from projectionist sections of both the organisations concerned.

T. O'Brien, General Secretary, N.A.T.K.E., would act as a mediator between the union and the Trade. The Guild would forthwith be dissolved. In the agreement concluded with the N.A.T.K.E. it was laid down that the new organisation would prepare its own constitution within the framework of the union.

A National Body

Mr. O'Brien stated that his executive considered that the decision to re-establish a national body for projectionists had come in the nick of time. For many years they had felt that the projectionist was the key man of the theatre, and would continue to be so. Like all key men of industry, he has to have special consideration as to his professional and industrial status, and in regard to the special conditions of his employment.

This special consideration falls into two broad categories: first, the economic basis; he needs a form of protection whereby his economic interests can be looked after. But it is not sufficient that his economic interests should be cared for; he has a pride of craft. A man who takes the trouble to learn his job thoroughly deserves better conditions than a man who takes little interest in his work.

By combining, the Guild would secure the benefits of trade union organisation; the N.A.T.K.E., on the other hand, had realised that it could not deal adequately with all the problems confronting projectionists. It was therefore decided to re-establish a completely self-governing section for the projectionists of Great Britain within the framework of the N.A.T.K.E.

It was hoped later to set up a national council of the country's projectionists. After the war, it might have its own national convention, when projectionists' delegates from every town can meet to discuss their particular problems, whether educational or trade union.

In the course of questioning after his address, Mr. O'Brien was able to satisfy those members concerned on queries which were brought forward.

The election of officers and committee for the London branch of the K.P. and E.A. was then proceeded with. At the outset Mr. O'Brien mentioned that in consultation with his officers and committee previously they suggested that S. T. Perry should accept the position of president of the organisation. This was put to the meeting and unanimously carried. Mr. Perry briefly thanked Mr. O'Brien and his colleagues, also his old friends of the late Guild, and said he would endeavour to give even greater service to the K.P. and E.A. than he had given to the Guild if that were possible.

PHYSIOLOGY AT THE R.P.S.

Some of the most remarkable scientific films ever shown in this country formed part of last Saturday's programme of the R.P.S. Kinematograph Section. The lecturer was Prof. J. Yule Bogue, whose subject was "The 16-mm. Film and the Dynamics of Living matter."

Probably the most remarkable of his films were microscopic views in Kodachrome, of the actual blood cells passing through capillary arteries and veins. To produce these films, a tiny lens of Perspex was grafted into the ear of a rabbit; in a few months, an extremely thin layer of tissue had grown over this, upon which the microscope and the camera lens could be trained. Clearly visible on the screen were the red cells of the blood, hurrying and jostling along, while occasional white cells made their way, as if by their own free will, actually against the blood stream, and through the walls of the veins, to repair any damaged tissue.

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by THE SHOWMAN

A Feature Run Under the Auspices of the "Kine." Company of Showmen

EVEN the keenest showmen, nowadays, bemoan the virtual impossibility of practising showmanship as it used to be understood. Some of them leave it at that. But one to whom I was speaking a few days ago went on to remark that, in default of the chance to build up displays, indulge in large scale poster advertising, use shop windows, etc., he tries all sorts of other small tricks. "Anything to keep the place alive," was how he described his efforts. Isn't that just what everyone wants? So many kinemas nowadays seem dead that a little judicious "artificial respiration," however meagre and restricted, is a welcome relief from that appearance of dullness.

Sixpenny Kisses

A CAMPAIGN was commenced a month before the screening of the film "They All Kissed the Bride" by Reynolds Roberts, Elite Cinema, Middlesbrough, covered the selling of the picture, assistance to local hospitals and a drive for National Savings stamps. For this a life-sized figure of Helen Parrish, complete in bridal gown, was imposed on a white background, upon which a number of War Savings Christmas greetings cards were attached to form a sash. Above this tableau hung a quad-crown card bearing the wording "Joan Crawford gave the whole of her earnings from the film 'They All Kissed the Bride.' Will you buy a 6d. savings stamp for North Ormesby Hospital?" and at the base a further card carried the message "Stick your Stamps on the Sash." This angle resulted in £40 14s. going to one local hospital and £10 to another. This result was partly due to the manager's reference from the stage each evening.

The next angle took the form of the now locally famous Columbia Calendar for the Elite, in the shape of an eight-sheet mounted on black cartridge paper, with a leaf falling as if torn off, and under its play date the wording "They All Kissed the Bride," Joan Crawford, and "The Boss Said No." Blondie's latest mirthquake, which were bracketed together in "In one colossal programme." To balance the falling leaf, stills of the stars and cut-out heads silhouetted by the aid of Chinese white made an imposing display.

Roses All the Way

A PHOTOGRAPH received from A. D. Quilter, manager the Ritz, Penzance, shows the admirable foyer display he prepared for his showing of "Gone With the Wind."

Unfortunately, his snapshot is too flat for reproduction and fails to portray the care and effort taken in the making of his banner notices.

It was contrived by covering a length of wire netting with green crepe paper and then inserting artificial red, white and pink roses through the background into the mesh of the netting to read the title "Gone With the Wind" in large block letters.

It was a very effective display and brought considerable commendation from his patrons.

Treat for the Youngsters

A FEATURE of the Christmas festivity at the Gainsborough Cinema, Bootle, was a children's treat, organised by manager Walter Higgins, when 1,300 of the poorer children of Bootle were entertained to a free concert, items of which included ventriloquism, comedy stars, etc., together with cartoons and shorts kindly loaned by Columbia.

Father Christmas was greatly in evidence when arriving at Bootle Station, and *en route* to the kinema in an open carriage he distributed gifts and novelties to the delight of the children lining the kerbsides. On arrival at the theatre he was received by the Mayor and Mayoress of Bootle and introduced to the children assembled in the auditorium, much to their delight.

The entertainment concluded with the presentation to each child of a suitable gift and an apple from Father Christmas.

Praise is due to the manager, Mr. Higgins, for his kindly interest on behalf of the children, and he was warmly complimented by the Mayor for his untiring efforts not only on this occasion but for his many past services when he has given so much time to various collections in aid of the war effort, which have made the Gainsborough the centre of Bootle's entertainment and social service.

Reproduced by courtesy of PHOTO SERVICES, Press and Commercial Photographers, Alexandra Road, Liverpool, 23

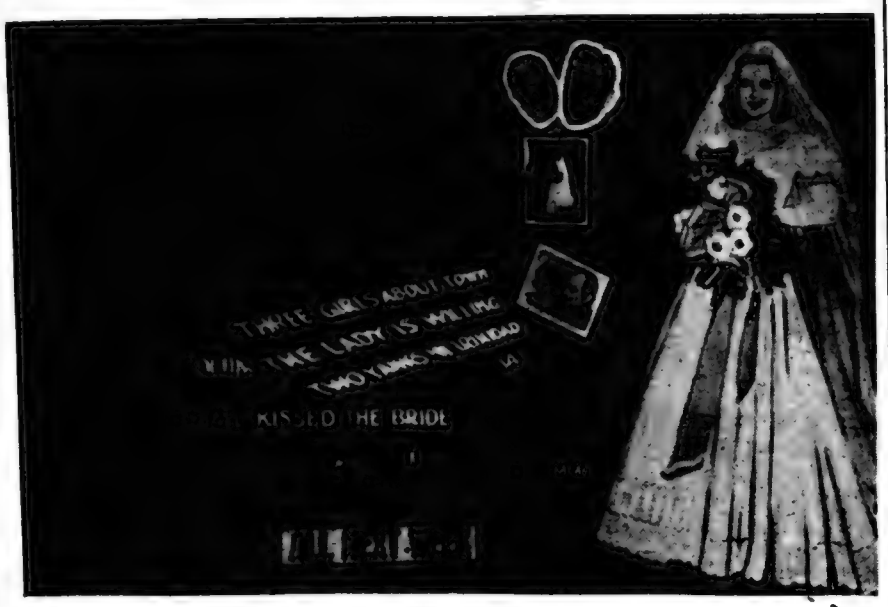
Group of Bootle children who were entertained by Walter Higgins, Mayor and Mayoress and Father Christmas at the Gainsborough

Well Launched

SELDOM has Hackney witnessed such a publicity campaign as that with which A. V. Hancock inaugurated the showing of "In Which We Serve" (British Lion) at the Regal. It fell into two parts—elaborate decoration of the front of the house and the vestibule, and a slick stage ceremony on the evening of Monday, when the film began its run. For weeks beforehand Mr. Hancock and his two talented chief projectionists, Harry Whelpton and Peter Whiffen, were busy preparing a trio of outstanding display pieces. The first, which was erected over the canopy, where all the thousands of travellers up and down Mare Street could see it, was a most realistic imitation of a Naval gun turret cunningly contrived from cistern covers, dustbin lids, a brace of scaffold-poles, a few yards of canvas and some grey paint. On the frontage were also flags spelling out the title of the film; and the movable letter sign on the edge of the canopy read: "The Navy's Here!" a subtle and appropriate quotation. In the foyer was set up over the doors leading to the stalls an equally lifelike replica of a ship's bridge, showing the steersman at the wheel and equipped with a couple of lifebuoys. Facing it, above the exit doors, was a workmanlike model, 9 ft. long, of H.M.S. *Racehorse*, Hackney's own destroyer.

On the Monday evening Admiral Gordon Campbell, V.C., D.S.O., was the guest of honour, and was received by the Deputy-Mayor of Hackney. As the Naval hero arrived he was "piped aboard" by bo'suns' pipes and received by an admiral's guard of honour, consisting of an officer and 24 ratings of the Sea Scouts lined up in the foyer. Proceeding upstairs to the circle lounge, he inspected a second detachment of Sea Scouts drawn up there with a party of buglers. He then went on the stage, which was lined by more Sea Scouts and flanked by a party of eight members of the W.R.N.S. Others on the stage included the civil representatives, chief warden, police chief and senior officer of the Sea Scouts, and after buglers in the orchestra pit had sounded an "admiral's salute" he and the other guests were introduced to the packed audience (not a seat was vacant) by Mr. Hancock in his usual breezy style. The Admiral made a stirring speech bristling with touches of humour, and earned a great ovation before returning to the auditorium (which was lined by lads of the Sea Scouts in the formation known, I believe, as "dressing ship") to witness the programme.

This elaborate ceremonial and the extensive and detailed preparations made to advertise the film aroused tremendous interest in the district and reflect great credit on Mr. Hancock and his enthusiastic helpers. Although not an ex-Navyman, he went to great pains to get all the nautical details correct and had the whole business planned down to the last detail.



Attractive foyer display and memory tickler arranged by manager Reynolds Roberts for THEY ALL KISSED THE BRIDE (Columbia)

Translating Screen Script

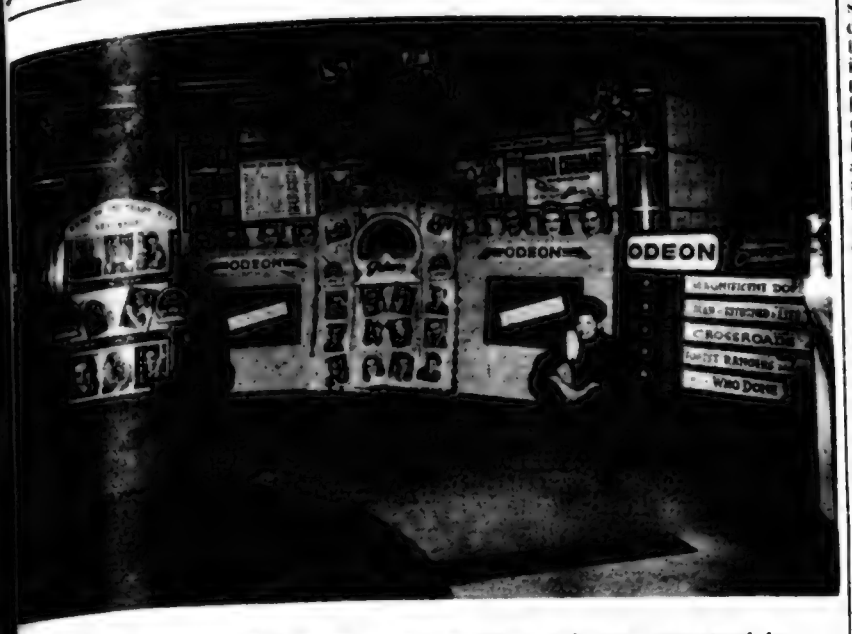
A NOVEL competition to call attention to his screening of "Ball of Fire" at the Cavendish Cinema, Nottingham, which took the form of an elucidation of Americanisms was the inspiration of manager A. McNulty.

As this film script contains an immensity of slang he offered prizes to those persons who could correctly translate six slang terms or phrases which he chose and offered for their interpretation, all the slang expressions chosen being used in the film by one or other of the characters.

Contestants were told that by seeing the film their chances of success would be increased. The whole scheme was announced on the screen in the local Press and in the theatre's publicity.

Out of several dozen entries four all correct ones were received, together with an excellent three days' business.

The questions included the following: What is a snooze stand? (a bed). The yum-yum type? (a kissable person). Translate "Shove in your clutch" (go away), and, etc.



Brilliant mixture of still photography and living subjects, conceived by John Slatter for Paramount exploitation at the Odeon, Bognor

SHOWMANSHIP—continued

A.B.C.'s S.D.F.

TWO Sunday concerts in aid of the A.B.C. Stalingrad Defence Fund were organised by L. Lewis, Area Supervisor, one at the Regal, Altrincham, in the afternoon, and the same programme at the Ritz, Stockport, at night. Both concerts were booked out before the doors were open and were 100 per cent. successful, resulting in over £500 profit being paid in to this very deserving fund.

Among those appearing in an all-star programme were Wee Georgie Wood with Dolly Harmer and Cavan O'Connor.

The Mayor and Mayoress of Altrincham were present in support of this excellent cause.

Free Show

AN excellent matinée was arranged at the State, Kilburn, on the first Sunday morning in the New Year by manager Joseph E. Moore for all troops and workers in uniform, to whom admission was free. Weight was lent to the occasion by the presence of Air Chief Marshal Sir Robert Brooke-Popham, who was introduced from the stage by Flight-Lieutenant Whale-Smith, in charge of the local detachment of the A.T.C., which was there in force. The speeches with which the performance opened included expressions of thanks to the proprietors and management of the State for having lent the theatre for the occasion, appreciation of the technicians for their services, and special reference to Ken Nyman for his work in support of the A.T.C.

While the audience was assembling and the guests of honour arriving, the band of the A.T.C. stood playing at the top of the stairs leading to the circle, and over the arch at the foot in the ground-floor vestibule Mr. Moore had erected a banner of welcome to the Air Chief Marshal, surrounded by an impressive display of R.A.F. flags, rondels, and the national standards of Britain, the U.S.A. and Russia.

The programme consisted of a newsreel and short film, an appropriate organ interlude (with special Brenograph effects) by Rudy Lewis and the Anglo-American world-beating feature, "One of Our Aircraft is Missing." The large audience included members of the A.T.C., Home Guard, all Civil Defence Services, N.F.S. and Sea Scouts, who responded to the high spots of the programme with enthusiasm above the ordinary.

Heads Up

AN unique foyer display was evolved by manager John Slatter at the Odeon, Bognor.

He called this display "Heads," and it was certainly one of the most intriguing features which have ever been seen in a campaign for future programmes. With Paramount's pictures as the basis, boards with the caption "Some of the prominent heads you see here," and bearing Paramount's trade mark device were filled with cleverly arranged head and shoulder photographs of this company's principal stars, but the crux of the display which focused attention was the eight real living heads of his attractive usherettes, who posed as frequently as their duties permitted.

The illustration conveys the complete idea which proved an original and effective exhibition.

Lads and Laughs at Mitcham

BY intelligent collaboration between Walter Kaye, manager of the Mitcham Majestic (A.B.C.), and the Commanding Officer of the *Benbow* unit of the Sea Cadets, Mitcham enjoyed during the week of showing of "In Which We Serve" (British Lion) a series of stage interludes which excited intense local interest. The unusual feature was that the character of the performance was varied from day to day, so as to present a wide impression of life in the organisation which prepares youths for service in the Royal Navy. The simplest of the scenas was a parade of two detachments of the lads with their band. On Monday they showed how signalling would be carried on in the event of the breakdown of wireless telegraphy. A mast was erected and the opportunity was taken to include an "accident" to one of the lads, who thereupon received treatment. On Tuesday there was a session of rope-splicing. On being admonished for making a wrong splice a cadet became insolent and had to be dealt with by a naval court. On Wednesday they gave a thrilling display of cutlass drill. Saturday's show brought the presentation to a climax with an unexpected item when the commanding officer of the cadets invited Mr. Kaye to present seven trophies to the lads who had won them by their success in various items of their training. Every performance was opened by a tall bugler sounding a call from the side of the stage, after which followed an amusing bit of business when a spotlight, after searching around the proscenium and over the hall, finally alighted on Cadet Wood, a diminutive lad who is the mascot of the unit, standing in the centre of the stage. This invariably brought the house down.

The foyer was bedecked with lines of bunting, and Mr. Kaye told me that his idea of varying the stage ceremony every day had resulted in some people coming to the hall two or even three times to see the show. The local Press reported the arrangements in considerable detail and thereby helped to push business well above normal.

Music and Money

AT the Tooting Majestic (A.B.C.) the opportunity afforded by the screening of "In Which We Serve" (British Lion) was taken to help the local unit of Sea Cadets, who are trying to raise £1,000 in order to build themselves a depot. Daily throughout the week a 15-minute interlude was staged, in which the bugle and drum band of the unit showed what they could do. Lieut. A. H. Taylor, R.N.V.R., made a short appeal for funds, and some of his lads were on duty in the vestibule with collecting boxes throughout the performances. By the end of the week over £200 had been received from the public.

Southwark by Sea

WE don't often hear of V. S. B. Coombe nowadays, but when he first took control of the Elephant and Castle Theatre (A.B.C.) seven years ago his many showmanlike activities brought him into these pages almost weekly. Recently he let himself go once more, however, to exploit "In Which We Serve" (British Lion). Seeking a means of building up a naval atmosphere, he communicated with the Commodore at Chatham, who put him in touch with Commander Lowen, Curator of the National Maritime Museum at Greenwich, Lieut. Wheeler, R.N.V.R., of the local Sea Cadets, and Commander Moore, who is in charge of the Cadet Band. The result was that from the museum he was able to borrow three enormous models, exact in every detail, of destroyers of the "Boyne" class (sister ships of the mythical "Torrin" in the film), made by the shipbuilders responsible for their originals. These fine exhibits, each of which took seven men to lift, were arranged round the sides of the foyer and attracted so much attention that from Monday to Saturday crowds formed in front of the hall, and the people who wished to inspect them had to be marshalled into lines and passed slowly round the vestibule. Above the models hung lines of pennants spelling out Nelson's historic signal—also provided by the Museum.

On the stage a detachment of Sea Cadets gave a demonstration of semaphore signalling, the message to be sent being whispered to the lad with the flags. After he had passed it, members of the audience were invited to decode it, which some of them invariably did. Another Cadet explained briefly why he had joined the movement and the nature of training given, and the Dagenham drum and bugle band of 40 lads then gave ten minutes of martial music. At the conclusion the lads filed off the stage and lined the orchestra pit. The Saturday matinée was extended to include an address on behalf of the unit by Commander Wylie, who served with Admiral Naismith on submarine E.11. Mr. Coombe tells me that in all he had over 60 performers on the stage daily, under five officers, led by Lieut. Wheeler. Their daily march to the theatre through Southwark streets brought the event to the notice of practically everyone in the district, and resulted in record business.

A collection was taken in the vestibule throughout the week on behalf of the Cadets' general fund out of which they have to provide all equipment.

Readers will be sorry to learn that **Sydney R. Hilton,** who has managed the Tooting Mayfair for A.B.C. for many years past, is seriously ill. The hall is temporarily under the control of **C. Davies.**

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Group at the Regal, Altrincham, when the Mayor and Mayoress attended a Sunday concert arranged by L. Lewis, Manchester A.B.C. supervisor for Stalingrad Defence Fund. The group also includes Wee Georgie Wood, Dolly Harmer and L. Lewis

RELEASES FOR FEB. 15, 1943

Compiled by A. W. OWEN

"MADAME SPRY" (G.F.D.-Universal)

CERT. A. Length 5,714 ft. Reg. No. F.5876. Reviewed in KINE. October 29, 1942.

STARS.—Constance Bennett, Don Porter.

ATMOSPHERE.—Romantic melodrama of espionage, concerning a woman American agent who rounds up a sinister foreign spy ring, in spite of the handicap of her husband's jealousy.

ORGAN.—"Madame Roland," Dramatic Fantasie, Delsaux (Chester), with adaptation from the piano-solo copy.

NON-SYNC. — Incidental, "Villainous Theme," Engleman (Bosworth), recorded on Bosworth B.C.1010 by orchestra.

"PRIDE OF THE YANKEES" (RKO-Radio)

CERT. U. Length 11,543 ft. Reg. No. F.5742. Reviewed in KINE. October 8, 1942.

STARS.—Gary Cooper, Teresa Wright.

ATMOSPHERE.—Emotional romantic drama, a tribute to Lou Gehrig, America's greatest baseball player. The theme song is a revival of Irving Berlin's "Always," and is specially featured.

ORGAN.—Theme song, "Always," Berlin (Walsh Holmes), with adaptation from the vocal-piano copy.

NON-SYNC.—As organ, recorded by the Casa Loma Orchestra on Decca-Brunswick F.5454.

"SABOTAGE SQUAD" (Columbia)

CERT. U. Length, 5,736 ft. Reg. No. F.5884. Reviewed in KINE. November 19, 1942.

STARS.—Bruce Bennet, Kay Harris.

ATMOSPHERE.—Espionage romantic melodrama of a rejected volunteer, who plays a vital part in the destruction of a ruthless saboteur and his gang.

ORGAN.—"Prelude in C Sharp Minor," Rachmaninoff (Hawkes), with adaptation from the orchestral piano copy.

NON-SYNC.—As organ, recorded on Columbia D.X.87 by Sir Henry J. Wood and symphony orchestra.

"PROMISE FULFILLED" (Columbia)

CERT. U. Length 5,304 ft. Reg. No. F.5880. Reviewed in KINE. November 12, 1942.

STARS.—Bill Eliot, Evelyn Young.

ATMOSPHERE.—Period Western melodrama, telling how an American scout puts "paid" to an unscrupulous claim-jumper and avenges his brother's rough handling.

ORGAN.—"Freischütz" Overture, Weber (N.C.), with adaptation from the piano-solo copy, using the finale movement only.

NON-SYNC.—As organ, recorded on H.M.V. D.B.3534 (symphony orchestra).

"FOR ME AND MY GIRL" (M-G-M)

CERT. U. Length 9,795 ft. Reg. No. F.5811. Reviewed in KINE. November 5, 1942.

STARS.—Judy Garland, George Murphy, Gene Kelly.

ATMOSPHERE.—Period musical romantic comedy-drama, with a vaudeville background and a Great War grand finale.

ORGAN.—"Me and My Girl" Selection, Noel Gay (Chappell), with adaptation from the piano-solo copy, or "Lambeth Walk" as theme song.

NON-SYNC.—As organ, recorded on Columbia F.B.1894 (selection), by Debroy Somers' Band, or ("Lambeth Walk") on Columbia F.B.1945 by Howard Jacob's Orchestra.

"SMART ALECKS" (Pathé)

CERT. A. Length, 5,940 ft. Reg. No. F.5938. Reviewed in KINE. November 26, 1942.

STARS.—East Side Kids.

ATMOSPHERE. — Juvenile comedy melodrama, in which the East Side Kids, while protecting one of their members, apprehend a couple of tough gangsters.

ORGAN.—"Morning, Noon and Night" Overture, Suppé (N.C.), finale movement only, with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.3020 by the Boston Promenade Orchestra.

"DANGER IN THE PACIFIC" (G.F.D.-Universal)

CERT. U. Length, 5,404 ft. Reg. No. —. Reviewed in KINE. December 10. 1942.

STARS.—Leo Carrillo, Don Terry.

ATMOSPHERE.—Comedy-melodrama with a Pacific island background and jungle scenes and episodes, in which the travellers have many hectic adventures.

ORGAN.—"Jungle Drums," Ketelbey (Bosworth), with adaptation from the piano-solo copy.

Continued at foot of column 3

Example of the ever continuous queue for each performance of WAKE ISLAND (Paramount) during its daily screening at the Plaza, London

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Stationed in Derbyshire for training he found many opportunities of entertaining the "boys" with a concert party, but was taken ill and for a long period was a victim to spinal meningitis, transferred to four different hospitals, and for over six months suffered severely, being eventually discharged from military service.

After eighteen months' home treatment he has sufficiently recovered to return again to his organist work, making a guest tour of Midland kinemas. A resident position at the Havana, Romford, followed for four months before securing his present position at the Regal, Halifax, where he is now a firm favourite with his patrons.

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Tooting Patrons Acclaim a New Boy Vocalist

AS a rule I am averse to the engagement of youngsters in their early teens, especially when they are put at the console of a kinema to show the patrons that even experienced kids can entertain the public, but Andrew Fenner (who, by the way, is back again on the Granada Circuit after discharge from the Forces on medical grounds) wrote to me to pay a visit to the Granada, Tooting, to hear a boy protégé of his sing some songs during his organ recital.

Thursday afternoon found me at the theatre, where I had a most interesting chat with young Tom Criddle, who had achieved an ambition held since a tiny kid to go on the stage and eventually become a film star as actor and vocalist. After hearing him sing Weber's "Invitation to the Valse," "Our Back Street is Broadway" and "Because," I can simply say that to-day, fourteen years old, he has a perfectly natural and pure toned voice, clear and as accurate as a bell with a top soprano B flat that many professional sopranos would envy. Andrew Fenner has taken a keen interest in this boy and everywhere he sings his reception is wonderful, and, what is more, thoroughly merited. Alas, in twelve months' time his voice will "break," yet his ambition may still be gained in later years.

I sat in the centre stalls with the resident organist of the theatre, Tom Nicholson, and listened to Andrew's pupil steal all the honours without the faintest touch of egotism with one of Nature's greatest gifts, an almost perfect voice. This act will more than repay publicity when on further tour of the Circuit, and he should be given a recording test by the B.B.C. Andrew Fenner played some light melodic contrasting numbers, and his organ accompaniment was a model of restrained tonal registration.

A. W. O.

NON-SYNC.—As organ, recorded by orchestra on Bosworth B.C.1135.

"LITTLE TOKYO, U.S.A." (20th Century-Fox)

CERT. U. Length 5,763 ft. Reg. No. F.5957. Reviewed in KINE. December 3, 1942.

STARS.—Preston Foster, Brenda Joyce.

ATMOSPHERE.—Espionage romantic melodrama of a detective's lone fight against the Japanese menace during the latter half of 1941 before Pearl Harbour.

ORGAN.—"Undine" Overture, Lortzing (Chester), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Parlophone E.11253 (symphony orchestra).

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FORTHCOMING TRADE SHOWS

LONDON and PROVINCIAL

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Jan. 21	11 a.m.	Studio One ...	Arms and the Girl.	A.B.F.D.	Barbara Stanwyck ...	U
Fri., ,, 22	11 a.m.	Studio One ...	Trans-Atlantic Merry-go-round and Short, Spey Salmon.	A.B.F.D.	Gene Raymond ...	A
,, ,,	11 a.m. & 3 p.m. ...	Own Theatre ...	Malta, G.C....	Warner	Short	—
,, ,,	11 a.m.	Own Theatre ...	Hatteras Honkers	Warner	Short	—
,, ,,	2.30 p.m.	G.B. Private T.	The Last Command	Pathe	Gertrude Michael ...	A
Tues., ,, 26	10.45 a.m.	Rialto	Nine Men and Short, Mask of Nippon.	United Artists ...	Jack Lambert ...	A
Wed., ,, 27	11 a.m.	Regal, MarbleArch	One Day of War	Pathe	———	—
,, ,,	2.30 p.m.	G.B. Private T. ...	A Night for Crime...	Pathe	Gwenda Farrell ...	A
,, ,,	2.30 p.m.	G.B. Private T. ...	Phantom Killer	Pathe	Dick Pursell	A
Thur., ,,	2.30 p.m.	G.B. Private T. ...	Jungle Siren	Pathe	Buster Crabbe ...	A
Fri., ,, 29						
BELFAST.						
Wed., ,, 27	10.45 a.m.	Classic	My Sister Eileen	Columbia	Rosalind Russell ...	U
BIRMINGHAM.						
Fri., Jan. 22	10.30 a.m.	West End ...	Stand By All Networks	Columbia	Florence Rice... ...	A
,, ,, 23	10.30 a.m.	Forum	Across the Pacific	Warner	Humphrey Bogart ...	U
Tues., ,, 26	10.30 a.m.	Forum	The Count of Monte Cristo ...	A.B.F.D.	Robert Donat ...	U
,, ,, 26	10.30 a.m.	Scala	Dr. Gillespie's New Assistant ...	M-G-M	Lionel Barrymore ...	—
Wed., ,, 27	10.30 a.m.	Forum	Arms and the Girl...	A.B.F.D.	Barbara Stanwyck ...	U
Thur., ,, 28	10.30 a.m.	West End ...	Trans-Atlantic Merry-go-round ...	A.B.F.D.	Gene Raymond ...	A
CARDIFF.						
Fri., Jan. 22	10.45 a.m.	Empire	The Daring Young Man	Columbia	Joe E. Brown ...	—
,, ,, 22	10.30 a.m.	Olympia	Desperate Journey	Warner	Errol Flynn	A
Tues., ,, 26	10.45 a.m.	Park Hall ...	Arms and the Girl...	A.B.F.D.	Barbara Stanwyck ...	U
GLASGOW.						
Fri., Jan. 22	11 a.m.	Own Theatre ...	That Other Woman	20th Century-Fox	Virginia Gilmore ...	—
Tues., ,, 26	10.30 a.m.	Paramount ...	The Count of Monte Cristo ...	A.B.F.D.	Robert Donat ...	U
,, ,, 26	10,30 a.m.	Regal	Yankee Doodle Dandy	Warner	James Cagney ...	U
,, ,, 26	11 a.m.	La Scala	The Balloon Goes Up	New Realm ...	Revnell and West ...	—
Wed., ,, 27	10.40 a.m.	Regal	Trans-Atlantic Merry-go-round	A.B.F.D.	Gene Raymond ...	A
Thur., ,, 28	10.40 a.m.	La Scala ...	The Proud Valley	A.B.F.D.	Paul Robeson ...	—
LEEDS.						
Fri., Jan. 22	10.30 a.m.	Scala	The Daring Young Man	Columbia	Joe E. Brown ...	—
,, ,, 22	10.30 a.m.	Ritz	Desperate Journey	Warner	Errol Flynn	A
,, ,, 22	10.45 a.m.	Tower	That Other Woman	20th Century-Fox	Virginia Gilmore ...	—
Tues., ,, 26	10.45 a.m.	Scala	Arms and the Girl...	A.B.F.D.	Barbara Stanwyck ...	U
,, ,, 26	10.45 a.m.	Tower	Manilla Calling	20th Century-Fox	Lloyd Nolan	—
Wed., ,, 27	10.30 a.m.	Scala	Count of Monte Cristo	A.B.F.D.	Robert Donat ...	U
Thur., ,, 28	10.30 a.m.	Tower	Dr. Gillespie's New Assistant ...	M-G-M	Lionel Barrymore ...	—
,, ,, 28	10.45 a.m.	Scala	Trans-Atlantic Merry-go-round ...	A.B.F.D.	Gene Raymond ...	A
LIVERPOOL.						
Fri., Jan. 22	10.30 a.m.	Paramount ...	Old Mother Riley, Detective ...	Anglo-American ...	Lucan and McShane...	—
,, ,, 22	10.30 a.m.	Paramount ...	Brains Trust	Anglo-American ...	B.B.C. Team	—
Tues., ,, 26	10.45 a.m.	Palais de Luxe ...	Arms and the Girl...	A.B.F.D.	Barbara Stanwyck ...	U
Wed., ,, 27	10.45 a.m.	Futurist	The Proud Valley	A.B.F.D.	Paul Robeson... ...	—
Thur., ,, 28	10.30 a.m.	Paramount ...	The Count of Monte Cristo ...	A.B.F.D.	Robert Donat... ...	U
,, ,, 28	10.45 a.m.	Forum	Across the Pacific	Warner	Humphrey Bogart ...	U
MANCHESTER.						
Fri., Jan. 22	10.45 a.m. & 2.30 p.m.	Private Theatre...	Desperate Journey	Warner	Errol Flynn	A
,, ,, 22	10.45 a.m.	Gaiety	Manilla Calling	20th Century-Fox	Lloyd Nolan	—
Tues., ,, 26	10.45 a.m.	Gaiety	Arms and the Girl...	A.B.F.D.	Barbara Stanwyck ...	U
,, ,, 26	10.30 a.m.	Theatre Royal ...	Mrs. Pym of Scotland Yard ...	Ben C. Gibbs ...	Mary Clare	—
Wed., ,, 27	10.45 a.m.	Odeon	Count of Monte Cristo	A.B.F.D.	Robert Donat ...	U
,, ,, 27	10.45 a.m.	Market Street ...	Dr. Gillespie's New Assistant ...	M-G-M	Lionel Barrymore ...	—
Thur., ,, 28	10.45 a.m.	Gaiety	The Proud Valley	A.B.F.D.	Paul Robeson... ...	—
NEWCASTLE.						
Fri., Jan. 22	10.45 a.m.	Grainger	Springtime in the Rockies ...	20th Century-Fox	Betty Grable	U
Tues., ,, 26	10.30 a.m.	Queens	Count of Monte Cristo	A.B.F.D.	Robert Donat ...	—
,, ,, 26	10.30 a.m.	Haymarket ...	Desperate Journey	Warner	Errol Flynn	A
,, ,, 26	10.45 a.m.	Own Theatre ...	Manilla Calling	20th Century-Fox	Lloyd Nolan	—
Wed., ,, 27	10.30 a.m. ...	Essoldo	Dr. Gillespie's New Assistant ...	M-G-M	Lionel Barrymore ...	—
,, ,, 27	10.45 a.m.	Stoll	Arms and the Girl...	A.B.F.D.	Barbara Stanwyck ...	U
Thur., ,, 28	10.45 a.m.	Stoll	Trans-Atlantic Merry-go-round ...	A.B.F.D.	Gene Raymond ...	A
NOTTINGHAM.						
Tues., Jan. 26	10.15 a.m.	Ritz	Desperate Journey	Warner	Errol Flynn	A
,, ,, 26	10.30 a.m.	Scala	Dr. Gillespie's New Assistant ...	M-G-M	Lionel Barrymore ...	—
Wed., ,, 27	10.15 a.m.	Ritz	Count of Monte Cristo	A.B.F.D.	Robert Donat... ...	U
,, ,, 27	10.15 a.m.	News Theatre ...	Lady Bodyguard	Paramount ...	Ann Shirley	—
SHEFFIELD.						
Tues., Jan. 26	10.30 a.m.	Cinema House ...	Count of Monte Cristo	A.B.F.D.	Robert Donat... ...	U
Wed., ,, 26	10.30 a.m.	Hippodrome ...	Across the Pacific	Warner	Humphrey Bogart ...	U
,, ,, 27	10.30 a.m.	Union Street ...	Lady Bodyguard	Paramount ...	Ann Shirley	—
Thur., ,, 27	10.30 a.m.	Cinema House ...	Arms and the Girl	A.B.F.D.	Barbara Stanwyck ...	U
,, ,, 28	10.30 a.m.	Union Street ...	The Proud Valley	A.B.F.D.	Paul Robeson... ...	—

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ATMOSPHERE.—Espionage romantic melodrama of a detective's lone fight against the Japanese menace during the latter half of 1941 before Pearl Harbour.

ORGAN.—"Undine" Overture, Lortzing (Chester), with adaptation from the orchestral piano-conductor copy.

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FORTHCOMING TRADE SHOWS

LONDON and PROVINCIAL

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Jan. 21	11 a.m.	Studio One	Arms and the Girl,	A.B.F.D.	Barbara Stanwyck	U
Fri., „ 22	11 a.m.	Studio One	Trans-Atlantic Merry-go-round and Short, Spey Salmon.	A.B.F.D.	Gene Raymond	A
„ 22	11 a.m. & 3 p.m.	Own Theatre	Malta, G.C.	Warner	Short	—
„ „ 22	11 a.m.	Own Theatre	Hatheras Honkers	Warner	Short	—
„ „ 26	2.30 p.m.	G.B. Private T.	The Last Command	Pathe	Gertrude Michael	A
Tues., „ 26	10.45 a.m.	Rialto	Nine Men and Short, Mask of Nippon.	United Artists	Jack Lambert	A
Wed., „ 27	11 a.m.	Regal. MarbleArch	One Day of War	Pathe	———	—
„ „ 27	2.30 p.m.	G.B. Private T.	A Night for Crime	Pathe	Gwenda Farrell	A
„ „ 28	2.30 p.m.	G.B. Private T.	Phantom Killer	Pathe	Dick Pursell	A
Thur., „ 29	2.30 p.m.	G.B. Private T.	Jungle Siren	Pathe	Buster Crabbe	A
BELFAST.						
Wed., „ 27	10.45 a.m.	Classic	My Sister Eileen	Columbia	Rosalind Russell	U
BIRMINGHAM.						
Fri., Jan. 22	10.30 a.m.	West End	Stand By All Networks	Columbia	Florence Rice	A
„ „ 22	10.30 a.m.	Forum	Across the Pacific	Warner	Humphrey Bogart	U
Tues., „ 26	10.30 a.m.	Forum	The Count of Monte Cristo	A.B.F.D.	Robert Donat	U
„ „(26	10.30 a.m.	Scala	Dr. Gillespie's New Assistant	M-G-M	Lionel Barrymore	—
Wed., „ 27	10.30 a.m.	Forum	Arms and the Girl	A.B.F.D.	Barbara Stanwyck	U
Thur., „ 28	10.30 a.m.	West End	Trans-Atlantic Merry-go-round	A.B.F.D.	Gene Raymond	A
CARDIFF.						
Fri., Jan. 22	10.45 a.m.	Empire	The Daring Young Man	Columbia	Joe E. Brown	—
„ „ 22	10.30 a.m.	Olympia	Desperate Journey	Warner	Errol Flynn	A
Tues., „ 26	10.45 a.m.	Park Hall	Arms and the Girl	A.B.F.D.	Barbara Stanwyck	U
GLASGOW.						
Fri., Jan. 22	11 a.m.	Own Theatre	That Other Woman	20th Century-Fox	Virginia Gilmore	—
Tues., „ 26	10.30 a.m.	Paramount	The Count of Monte Cristo	A.B.F.D.	Robert Donat	U
„ „ 26	10,30 a.m.	Regal	Yankee Doodle Dandy	Warner	James Cagney	U
„ „ 26	11 a.m.	La Scala	The Balloon Goes Up	New Realm	Revnell and West	—
Wed., „ 27	10.40 a.m.	Regal	Trans-Atlantic Merry-go-round	A.B.F.D.	Gene Raymond	A
Thur., „ 28	10.40 a.m.	La Scala	The Proud Valley	A.B.F.D.	Paul Robeson	—
LEEDS.						
Fri., Jan. 22	10.30 a.m.	Scala	The Daring Young Man	Columbia	Joe E. Brown	—
„ „ 22	10.30 a.m.	Ritz	Desperate Journey	Warner	Errol Flynn	A
„ „ 22	10.45 a.m.	Tower	That Other Woman	20th Century-Fox	Virginia Gilmore	—
Tues., „ 26	10.45 a.m.	Scala	Arms and the Girl	A.B.F.D.	Barbara Stanwyck	U
„ „ 26	10.45 a.m.	Tower	Manilla Calling	20th Century-Fox	Lloyd Nolan	—
Wed., „ 27	10.30 a.m.	Scala	Count of Monte Cristo	A.B.F.D.	Robert Donat	U
Thur., „ 28	10.30 a.m.	Tower	Dr. Gillespie's New Assistant	M-G-M	Lionel Barrymore	—
„ „ 28	10.45 a.m.	Scala	Trans-Atlantic Merry-go-round	A.B.F.D.	Gene Raymond	A
LIVERPOOL.						
Fri., Jan. 22	10.30 a.m.	Paramount	Old Mother Riley, Detective	Anglo-American	Lucan and McShane	—
„ „ 22	10.30 a.m.	Paramount	Brains Trust	Anglo-American	B.B.C. Team	—
Tues., „ 26	10.45 a.m.	Palais de Luxe	Arms and the Girl	A.B.F.D.	Barbara Stanwyck	U
Wed., „ 27	10.45 a.m.	Futurist	The Proud Valley	A.B.F.D.	Paul Robeson	—
Thur., „ 28	10.30 a.m.	Paramount	The Count of Monte Cristo	A.B.F.D.	Robert Donat	U
„ „ 28	10.45 a.m.	Forum	Across the Pacific	Warner	Humphrey Bogart	U
MANCHESTER.						
Fri., Jan. 22	10.45 a.m. & 2.30 p.m.	Private Theatre	Desperate Journey	Warner	Errol Flynn	A
„ „ 22	10.45 a.m.	Gaiety	Manilla Calling	20th Century-Fox	Lloyd Nolan	—
Tues., „ 26	10.45 a.m.	Gaiety	Arms and the Girl	A.B.F.D.	Barbara Stanwyck	U
„ „ 26	10.30 a.m.	Theatre Royal	Mrs. Pym of Scotland Yard	Ben C. Gibbs	Mary Clare	—
Wed., „ 27	10.45 a.m.	Odeon	Count of Monte Cristo	A.B.F.D.	Robert Donat	U
„ „ 27	10.45 a.m.	Market Street	Dr. Gillespie's New Assistant	M-G-M	Lionel Barrymore	—
Thur., „ 28	10.45 a.m.	Gaiety	The Proud Valley	A.B.F.D.	Paul Robeson	—
NEWCASTLE.						
Fri., Jan. 22	10.45 a.m.	Grainger	Springtime in the Rockies	20th Century-Fox	Betty Grable	U
Tues., „ 26	10.30 a.m.	Queens	Count of Monte Cristo	A.B.F.D.	Robert Donat	—
„ „ 26	10.30 a.m.	Haymarket	Desperate Journey	Warner	Errol Flynn	A
„ „ 26	10.45 a.m.	Own Theatre	Manilla Calling	20th Century-Fox	Lloyd Nolan	—
Wed., „ 27	10.30 a.m.	Essoldo	Dr. Gillespie's New Assistant	M-G-M	Lionel Barrymore	—
„ „ 27	10.45 a.m.	Stoll	Arms and the Girl	A.B.F.D.	Barbara Stanwyck	U
Thur., „ 28	10.45 a.m.	Stoll	Trans-Atlantic Merry-go-round	A.B.F.D.	Gene Raymond	A
NOTTINGHAM.						
Tues., Jan. 26	10.15 a.m.	Ritz	Desperate Journey	Warner	Errol Flynn	A
„ „ 26	10.30 a.m.	Scala	Dr. Gillespie's New Assistant	M-G-M	Lionel Barrymore	—
Wed., „ 27	10.15 a.m.	Ritz	Count of Monte Cristo	A.B.F.D.	Robert Donat	U
„ „ 27	10.15 a.m.	News Theatre	Lady Bodyguard	Paramount	Ann Shirley	—
SHEFFIELD.						
Tues., Jan. 26	10.30 a.m.	Cinema House	Count of Monte Cristo	A.B.F.D.	Robert Donat	U
„ „ 26	10.30 a.m.	Hippodrome	Across the Pacific	Warner	Humphrey Bogart	U
Wed., „ 27	10.30 a.m.	Union Street	Lady Bodyguard	Paramount	Ann Shirley	—
„ „ 27	10.30 a.m.	Cinema House	Arms and the Girl	A.B.F.D.	Barbara Stanwyck	U
Thur., „ 28	10.30 a.m.	Union Street	The Proud Valley	A.B.F.D.	Paul Robeson	—

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